VOGUE

60c

AUGUST 15

What one change can do for your looks

The 8 newest-looking coiffures in fashion

All told: the new clothes-colours

Drama in the shoe wardrobe

"The power of the house you live in"



ADVANCED EDITION

cued to the climate

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GREEN

GULF BLUE







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ed with exclusive "inner secret"
ed, a burnished autumn red...
rich saffron. Pure silk blouse,
panel skirt. Mosaic tile print
ure-tweed skirt. Yosemite green,
n Chanel jacket, braid accented,

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HER MAJESTY THE QUEEN
MANUFACTURERS OF KNITTED GARMENTS

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

AUGUST 15, 1960



LEOMBRUNO-BODI

COVER

In a fathoms-deep blue—one of the new bluer-than-navy blues—a soft skirt with a brief and easy put-over top, both very much in the manner of autumn, 1960. This is a forecast fashion, easy, lightweight, un-wintry, to wear the first day the sun sets before six o'clock. By B. H. Wragge, of Creslan-and-wool; about $80. Hattie Carnegie ring. Both: Bonwit Teller. Dress, also at Gus Mayer; Neiman-Marcus; I. Magnin. For the look of bright, silky hair, try the Breck routine, described on page 141.

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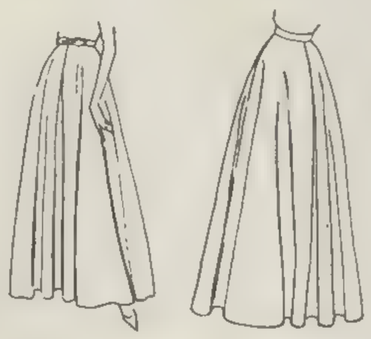
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Better Things for Better Living ... *through Chemistry*

DuPont makes fibers, does not make the yarn or sweaters shown

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 118-119)



9837



5096

Above, left: Vogue Pattern 9837. Flared evening skirt with inverted pleats, front and back. In waist sizes 24" to 30". For 26" waist: 6⅛ yards of 40" fabric with nap. The price, 60c.
Right: Vogue Pattern 5096. Put-over to make in a collarless or roll-collared version. Sizes 10 to 18. For size 14: 2½ yards of 40" fabric with nap. Pattern not available until after August 25. 75c.



9831



9362

Above, left: Vogue Pattern 9831. Blouse to wear as a put-over or as a tuck-in top. Sizes 10 to 18. For size 14: 1½ yards of 60" fabric. 60c.
Right: Vogue Pattern 9362. Tapered pants with two side pockets. Sizes 25" to 32" waist. For 26" waist: 1⅞ yards of 60" fabric. 60c.



9903



9565

Above, left: Vogue Pattern 9903. Skirt with all-around pleats. Sizes 24" to 30" waist. For 26" waist: 3 yards of 60" fabric. 60c.
Right: Vogue Pattern 9565. Put-over with deeply V-d neckline. Sizes 10 to 18. For size 14: 1⅛ yards of 60" fabric. 60c.



9709



9786

Above, left: Vogue Pattern 9709. Put-over with a long box pleat at the back. Sizes 10 to 18. For size 14: 1¾ yards of 45" fabric with nap. 60c.
Right: Vogue Pattern 9786. Very full skirt, to make with its own stole; 24" to 30" waist. For 26" waist: 5 yards 45" fabric with nap. 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

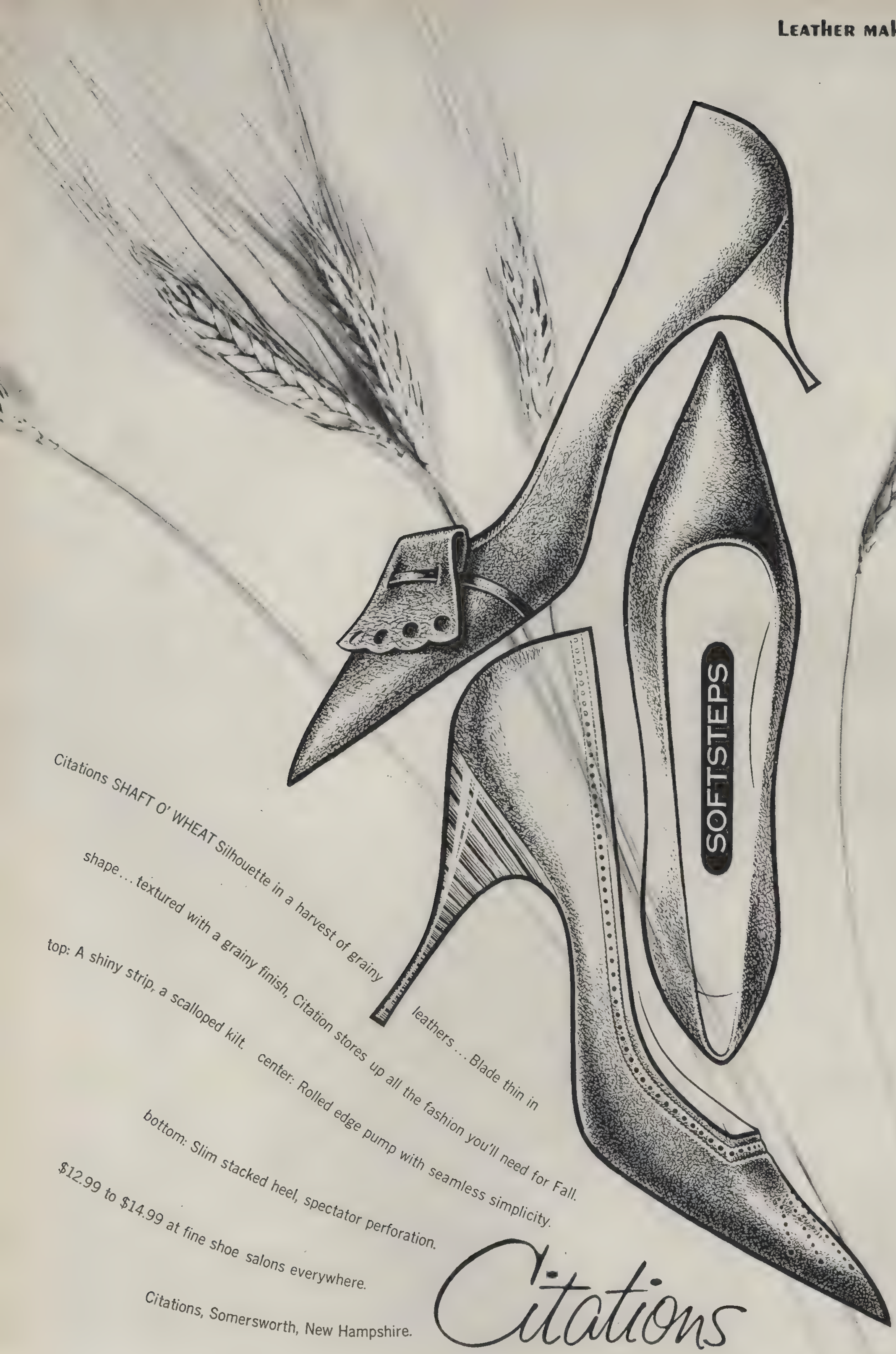
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FOR
CAVIAR
?

fashion is for everybody [bless it!] – but that really well-dressed look has more than fashion–it has quality too. And if you insist on designer clothes, fine furs, rare perfume, real jewelry – of course your shoes are the finest, made by one of the greats.

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Citations, Somersworth, New Hampshire.

Citations



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The look he loves,
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SUIT BY ANDREW ARKIN

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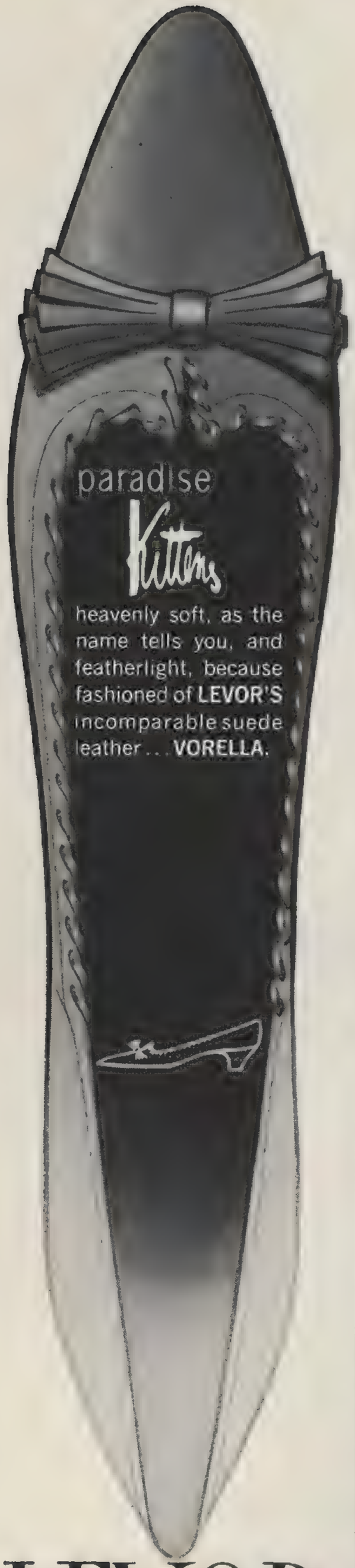


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WHY CAN'T A MAN INVENT MORE LIKE A WOMAN?

Some suggestions for inventors

BY ILKA CHASE

EDITOR'S NOTE: *Ilka Chase, a brisk, amusing woman who lectures, writes a newspaper column, and frequently is a television panellist, pulled off a double recently when Doubleday published her latest novel,* Three Men on the Left Hand, *and she did a stint in the Frank Sinatra movie,* Ocean's Eleven, *in which she plays, in the crisp Chase manner, a very rich and very worldly mother.*

Thanksgiving is a splendid feast but I don't have to wait until November to be thankful for the world's significant inventions: false eyelashes, Scotch Tape, permanent pleating. These glorious products of the masculine brain I salute and use with joy but, fellas, do not feel that you have now broached the last frontier. That, with the exception of those of outer space, there are no more worlds to conquer. True, you have given us contact lenses, paper bags that turn into pirate ships for bathtub cruising, and the polyurethane mattress, comfortable yet so light that a woman can easily turn a big one single-handed, but much remains to be done if the human race is not to live out its days underprivileged.

What of a champagne cork that can be put back into the bottle, thus retaining the fizz? The rubber ones and metal caps now on the market never fit. Television and radio are vistas for the eye and mind, but how about insulation for the walls, especially of hotels, in case you happen to be feeling nearsighted that day and in no mood to share the guest of the guest next door thirsting for the panel shows and "Wagon Train?"

And, apropos of quiet, there's a place for non-rustling paper in our lives. The lozenge swallowers and caramel chewers at matinées with their crisp crackling wrappings are a trial, as is the loved one who decides that the place to read the evening paper or a stimulating detective tale is in bed when you are trying to get to sleep. People speak glibly of rag paper, how about using some? Soft old clothes printed in non-smear ink. Don't think there wouldn't be a market for them. While still in the bedroom, however, I will say that two excellent and present inventions are the eye shade to keep out the sun's first penetrating rays and the comfortable adjustable baby pillow. Cheers for the dears who thought of those.

Salute also the Intellects who employ electricity not only to shove mountains around and to make the desert blossom but who had the ingenuity to devise the electric blanket. I *love* the electric blanket. I do not love, in the same way, the drier at the hairdresser's but the fact that the electricity enables it to blow hot upon a wet head is immensely satisfying to me and millions of other women. And the wave, the more or less permanent wave upon which it blows—for women, this invention ranks right along with the wheel. I do have one small suggestion though. I wish we could start the wave at the scalp and work down to the end. That way, as it grows out the softness would stay longer close to the face.

I am of two minds about air conditioning: were it possible to use it in moderation I would be enthusiastic. But on a sweltering summer's day cold comfort is precisely what one wants, not glacial misery. Also the more modern de-

(Continued on page 36)



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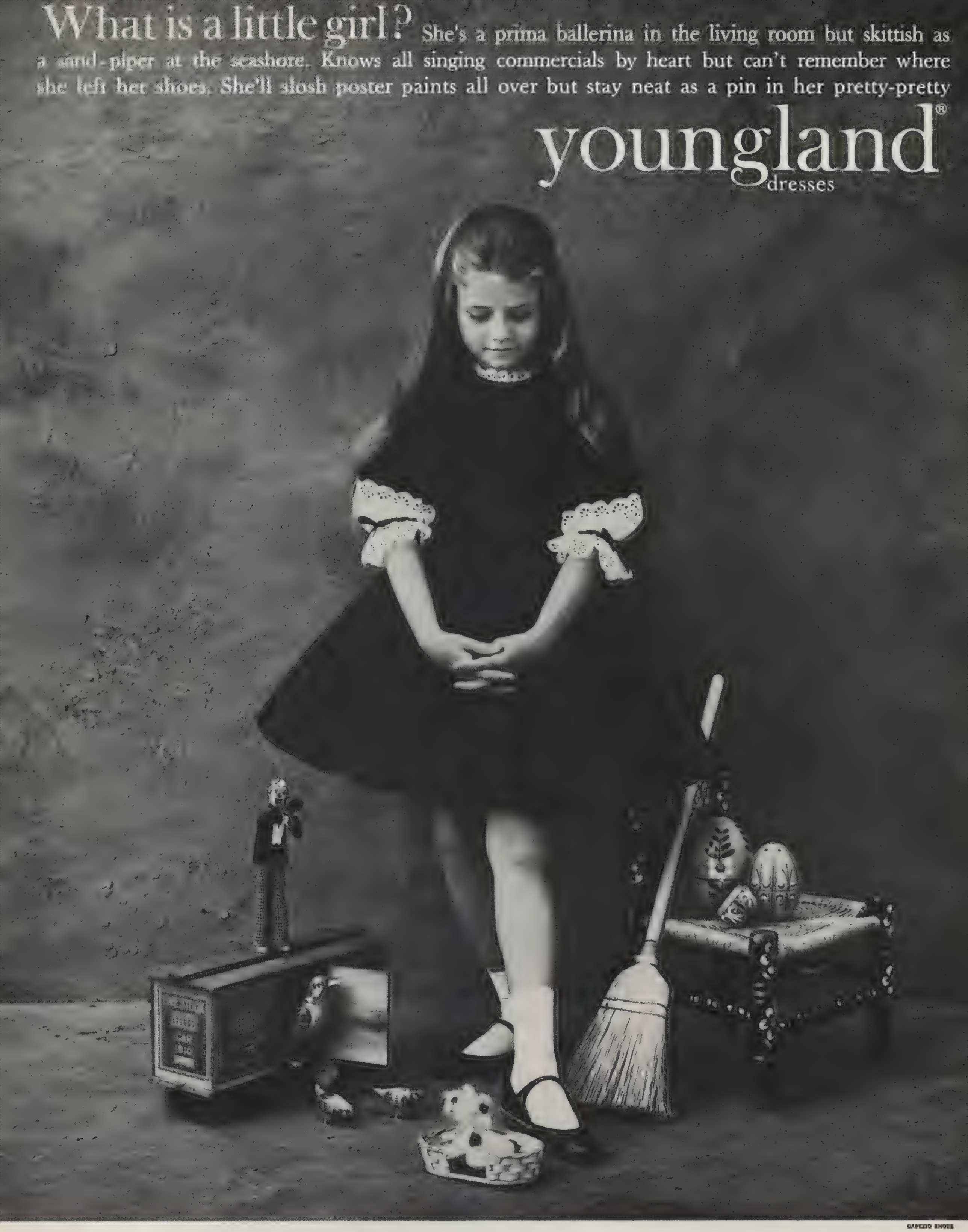
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Party dress with mid-Victorian airs in the lantern sleeves, frilly eyelet touches. Crompton velveteen in pine green or jet-black with white. Nylon net petticoat attached. Sizes 3 to 6x, about $18. Sizes 7 to 14, about $23. BEST & CO., NEW YORK / R. H. Stearns, Boston / The Halle Bros. Co., Cleveland / A. Harris & Co., Dallas / Denver Dry Goods Co., Denver / Sakowitz, Houston / Harzfeld's, Kansas City / J. W. Robinson Co., Los Angeles / Godchaux's, New Orleans / J. L. Brandeis & Sons, Omaha / John Wanamaker, Philadelphia / Kaufmann's, Pittsburgh / Stix, Baer & Fuller, St. Louis / The Hecht Co., Washington, D.C., or write to: Sam Landorf & Co., Inc., 112 W. 34th St., New York 1, N.Y.
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THE Great Go-Go watched the falling autumn leaves from her Penthouse window. "I have been here since Tuesday," she said, "and today I think I shall take a trip."

She changed into her Great Go-Go dress, and almost before you could say, "Jet," she was in a haunted cattle ranch house in Costa Rica. Go-Go and the young ranch owner baited traps with jaguar's teeth and tried to catch the spirit. But the ghost was most elusive. And, anyway, the rancher, who had fallen madly in love with Go-Go, thought looking for the Abominable Snowman would be more fun. So they flew off to Tibet. There they met a handsome ski instructor who showed them how to ski jump over Abominable Snowman tracks. He became immediately enamoured with Go-Go and suggested they go on an elephant hunt. So the Great Go-Go, the young rancher and the handsome ski instructor flew to the Congo. It was the rainy season and, guided by an attractive white hunter, they shot several elephants in the rain and carved swagger sticks from the tusks. The attractive white hunter became hopelessly infatuated with Go-Go and suggested they go to Estoril. The weather was very unseasonable there, but it didn't matter to the Great Go-Go, the white hunter, the handsome ski instructor or the young rancher. Besides, they spent all their time in Casinos magnetizing croupier's rakes. Go-Go won 10 thousand escudos and fell in love with a rich shipping magnate. He suggested they be married aboard his yacht. This they did, with the rancher, the ski instructor and the white hunter assisting as ushers. Then they all sailed back to the Great Go-Go's air conditioned Penthouse to meet her mother and drink champagne.

Moral: You'll never be bored with the Great Go-Go. The Great Go-Go dress is of Tycora Orlon Cantrece®, 100% Acrylic, a silky knit that is creaseless, weightless and even washable. It spans, without strain, the six seasons: The season of the hot, the cold, the suitcase, the air conditioned place, the wet and the unseasonable season. Designed by Barbara Carol. Black, beige, sapphire blue, ruby red. Sizes 8 to 18. $45.00. Bonwit Teller, New York; Best's Apparel, Seattle; Stewart's, Louisville; Neiman-Marcus, Dallas.

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A study in black and white by Nelly de Grab . . . the raven-hued blouse in sleek worsted jersey with narrow wrist-zipped sleeves . . . the easy skirt in pure wool with a hand-loomed look, beautifully fringed. Sizes 8 to 16. The blouse, about $12. The skirt, about $23.



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The bag is "Frieze". In three sizes: about $16, about $19 (shown), about $26. Plus tax. At the finest stores. Ronay Inc., One East 33rd Street, New York 16.



...and her handbag is Ronay

WHY CAN'T A MAN INVENT MORE LIKE A WOMAN?

(Continued from page 24)

vices, interestingly enough, don't seem equipped to cope with air conditioning. More than once, summer passengers in jet planes have been obliged to rely on Japanese paper fans, wrapped in Pliofilm, to keep themselves comfortable before the take-off. Another jet aid might be a pill enabling us to dine sumptuously at the Paris take-off and arrive the blink of an eye later hungry for dinner in New York. The machines can gobble time. So far, the human stomach hasn't been able to.

Around the house, of course, there are countless gadgets devised for women's convenience, ranging from folding gates to keep babies from falling down stairs to electric blenders to thermostatic frying pans to dishwashers. In the old days, if a woman could fulfill the triple rôle of mother, wife, and mistress, she was considered an all-round girl.

Today, these talents are appreciated but the preferred bride is one who has also passed an engineer's course at M.I.T. enabling her to master the kitchen wizardry. And, in spite of all the wonderful shiny appliances we do have, we are still greedily awaiting the machine that will wash the pots and pans. Oh frabjous day. In the meantime we may appreciate the nice smells of the modern kitchen. Not, to be sure, the old-fashioned smells of bread baking or of soup bubbling or of fruit preserving—try to locate those fragrances anymore—but the pleasant improved smells of detergents and soap flakes. And let us be thankful for the rubber gloves that keep our hands out of them.

I suppose the all-time great invention as far as women are concerned is the telephone. Probably the only place where a woman is as unlovely as she is at a bargain sale is in the telephone booth when, seeing others waiting in line to make their own calls, she deliberately gossips on, inserting another dime out of sheer malice even though she has nothing further of conceivable import to say.

While reviewing inventions we should not, I think, forget such godsends as powder, lipstick, mascara, and the shapely false nail. We might also bow courteously to those devices which we respect without enthusiasm. Zippers, for instance. A basically good idea which still can't be depended on not to betray us. Yet there *is* an almost foolproof way of beating the stuck zipper. Soap. Take a cake slightly moist and soap the inside. What happens is just great. The zipper moves. [Editor's note: There is a new kind of zipper that can't get stuck.]

Mothproofing products and bags for hanging out-of-season clothes are practical as are the assorted "wraps" that keep food from drying out in the refrigerator and those little hoods or babushkas, or whatever they're called, of plastic; the world's dowdiest fashion but they fold away to nothing and keep hair from getting wet in rain and snow.

We have the incalculable blessing of anaesthesia and those with access to an oxygen tank can draw the claws of a hang-over resulting from too free sampling of another great invention, the Martini.

Now if there were only something to deaden the dull ache induced by the cliché. A friend of mine is working on this. She says she's developing a small device—she calls it the cliché winnower—to fit into the larynx. It will stifle the cliché at birth. I tell her things will be mighty quiet at the political conventions this summer if her scheme materializes but it's worth a try. Personally, I should like to see a new language evolved for legal briefs; one you could understand, but that I realize lies far in the future. Moving down the line from that which we appreciate without loving we come to the inventions we absolutely hate. For me, heading the list like a two-topped Abou Ben Adhem, is that dire pair, unrelated but equally venomous, taxation and the wire hanger.

As for the wire hanger. What troll is responsible for this twisted, slippery, distorting lunacy, hideous to look at and infuriating to handle?

The high thresholds and sunken floors of today's taxis are another absurdity. Why should women in narrow skirts be obliged to dislocate a hip slithering into them like sidewinders?

The tea bag, an outrage, libelling as it does one of the world's great plants, destroying the flavour that men of palate have worked through centuries to achieve. And, alas, the tea bag is not alone in debauching our sense of taste. Down our gullets streams a flood of tasteless food: blotting-paper cheese, nauseous orange gook in bottles passing under the alias of French dressing, slabs of pressed and processed meats, soft cotton bread of leached flour that must subsequently be "enriched" if we are not to perish from malnutrition, the whole sorry mess made possible by machines and dehydration and freezing processes recently invented, guaranteed to ruin flavour and diminish nutritive value. Long enough consumption of such imitation short-cut food and we will fall a prey to rickets.

Another invention I would be happier without is Cellophane saris swatching my saltines and the drinking glasses in hotel bathrooms. I consider in fact all of today's packaging to be the enemy of mankind, the sure begetter of broken fingernails, frayed nerves, and oaths. Those fantastically padded envelopes, in which they send books, that dispense a blizzard of grey pulp over the carpet when you try to open them . . . where's the value? The strips, sealing already impregnable cartons, made of strong paper backed with glue and larded with coarse black unbreakable twine. If you order something you like to receive it in one piece but once it has arrived in your house, you presumably want to get at it. Is such frustration necessary?

We all have our moments of aberration. Please, gentleman dear, do what you can to cancel the aforementioned horrors. But do not think we do not appreciate you. Through your inventive genius you have transmuted and perfected nature's product until today we stand warm in mutation mink, glittering with diamonds like plate-glass windows, conveyed from one place to another in vehicles that are jewels in themselves. How delectable they are, how desirable. Of all the inventions achieved by man, known to woman, the most appealing probably is money.

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At the fine stores noted below or write Norman Wiatt, 124 East Olympic, Los Angeles.

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With this amount of luggage, plus a few things in hand (and pocket), a man might travel around the world—comfortably. The matched suitcases, change of linen, roll-up shoeshine kit, toilet case, passport case, address book; all from Saks Fifth Avenue.

THE AIRBORNE MAN—WHAT GOES WITH HIM

"He travels the fastest who travels alone," wrote Kipling, in the days before the jet age, when *everybody* travels fast. In any case, the following quick check-list for the male traveller should be helpful to a man travelling alone or otherwise; it may be even more useful to the wife who does her husband's packing for him. Presumably, she finds this easier in the long run than listening to his howls of anguish later on, as he searches frantically through his luggage for the dinner jacket—or swimming trunks, or comfortable shoes—he left behind. (After all, the poor man does have to cope with all the tickets, reservations, passports, and exchange problems. He's got a lot on his mind.)

First of all, what should his effects be packed in? Experienced travellers tell us that one large suitcase provides more packing-space for the weight than do two smaller ones of equal cubic capacity—one reason being that there's no duplication of handles and hardware. An excellent large suitcase (29″) of the kind we mean is shown left: this will hold everything that isn't wanted on the flight or immediately afterwards, and will go into the luggage compartment of the plane.

Augmenting it should be a smaller, matching suitcase, about 18″ long (this is also shown left), which will go under the plane seat, and will hold overnight necessities, a change of linen, and various odds and ends. Both, of course, will be weighed—and here it's worth reminding packers of the weight allowances that airlines will carry free of charge. On international flights, first class, the weight allowance is 66 pounds.

Things carried around the neck or in the coat pockets, such as cameras and binoculars, are not generally weighed, although some airlines are getting more stringent about this. A portable typewriter, even though carried in the hand, is very apt to be weighed like any other piece of luggage. So are small satchels and the like.

Transparent plastic envelopes are a useful, almost weightless addition to a man's luggage; they keep things like handkerchiefs and socks together, and clean. Another large, sturdy plastic envelope might be included for soiled laundry.

Suits made of new wrinkle-resistant fabrics have the added advantage of being light in weight. Wash-and-wear shirts and underwear permit the traveller to get along with fewer of each item, but he shouldn't cut down too drastically; allowance should be made for slower drying in damp climates, and for late nights when he—or his wife—is too tired to rinse things out in the hotel washbasin. (Or, when they're just tired of the gentle pattering sound of drip-dry garments dripping.)

Boarding the plane, our man will wear comfortable, easy-going clothes that he'll continue to wear for travelling, sight-seeing, and country visiting all during the trip. Namely:

Wool flannel blazer (navy blue is best), or tweed jacket.

Plain grey wool flannel trousers.

Sturdy brown Oxfords, perhaps with crêpe-rubber soles; good for sight-seeing, wet weather, or a combination of both.

Ribbed socks, plain brown or grey, or Argyll socks.

Pull-over, of Orlon or cashmere; natural, grey, or light-blue.

Oxford shirt, of Dacron-and-cotton—white or plain light-blue.

Felt hat, scratch or pebble texture that isn't damaged by rain—bronze green or medium brown. Or a tweed cap.

Raincoat of Dacron-and-cotton, which resists wrinkles when packed, sagging when hung up; light tan; fly-front raglan or trench coat. This will also serve as a light topcoat, and can be worn, carried, or packed, depending on the weather and the under- or over-weightness of the luggage. If luggage is overweight, the raincoat can be carried.

He will carry aboard the plane: Camera and camera bag (the bag will be weighed), well stocked with any special film which may be unobtainable abroad. Binoculars. The small suitcase with overnight necessities, which will fit under the plane seat.

CLOTHES

Now, for what is packed in the large suitcase—the real backbone of his travelling wardrobe. Quantities may vary somewhat according to the length of the trip; but the following list should take a man almost anywhere, given reasonable access, occasionally, to a laundry or valet service. Bear in mind that he won't have to buy all these things; he undoubtedly has a great many of them in his current, or stay-at-home wardrobe.

One plain dark suit, navy-blue or dark grey, to wear when sports clothes or dinner clothes are inappropriate—for lunch at a restaurant in a big city, for cocktails, informal dinners, the theatre, et cetera. It should be medium weight.

Dacron-and-worsted suit

(Continued on page 54)

Exclusive . . .

Custom stitching design in antiqued leather . . .

a brand new fashion concept to

coordinate Fall's newest fashions.

styled by Tweedies®



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"custom stitching"
in Suntan Calf
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"custom stitching"
effects a touch
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Most sincerely,

C. D. P. Hamilton, III
President

CDPH:mw

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WONDROUS! Soft, new batiste undies that don't need ironing.

They come out of the dryer (or drip dry) so neat, smooth, they're ready for the prettiest wear. Know why? This batiste is woven of **75% DACRON®** and 25% rayon

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STYLE UNDIES embroiders snowy-white batiste of **75% "Dacron"* polyester fiber and 25% rayon,** finishes it with little ruffles of lace. Sizes 3-14, about $3. Pre-teen 8-14, about $4. Girls' panty, 3-14, about $1. At Mabley & Carew, Cincinnati; J. W. Robinson, Los Angeles; Best & Co., New York; John Wanamaker, Philadelphia; Woodward & Lothrop, Washington, D. C.

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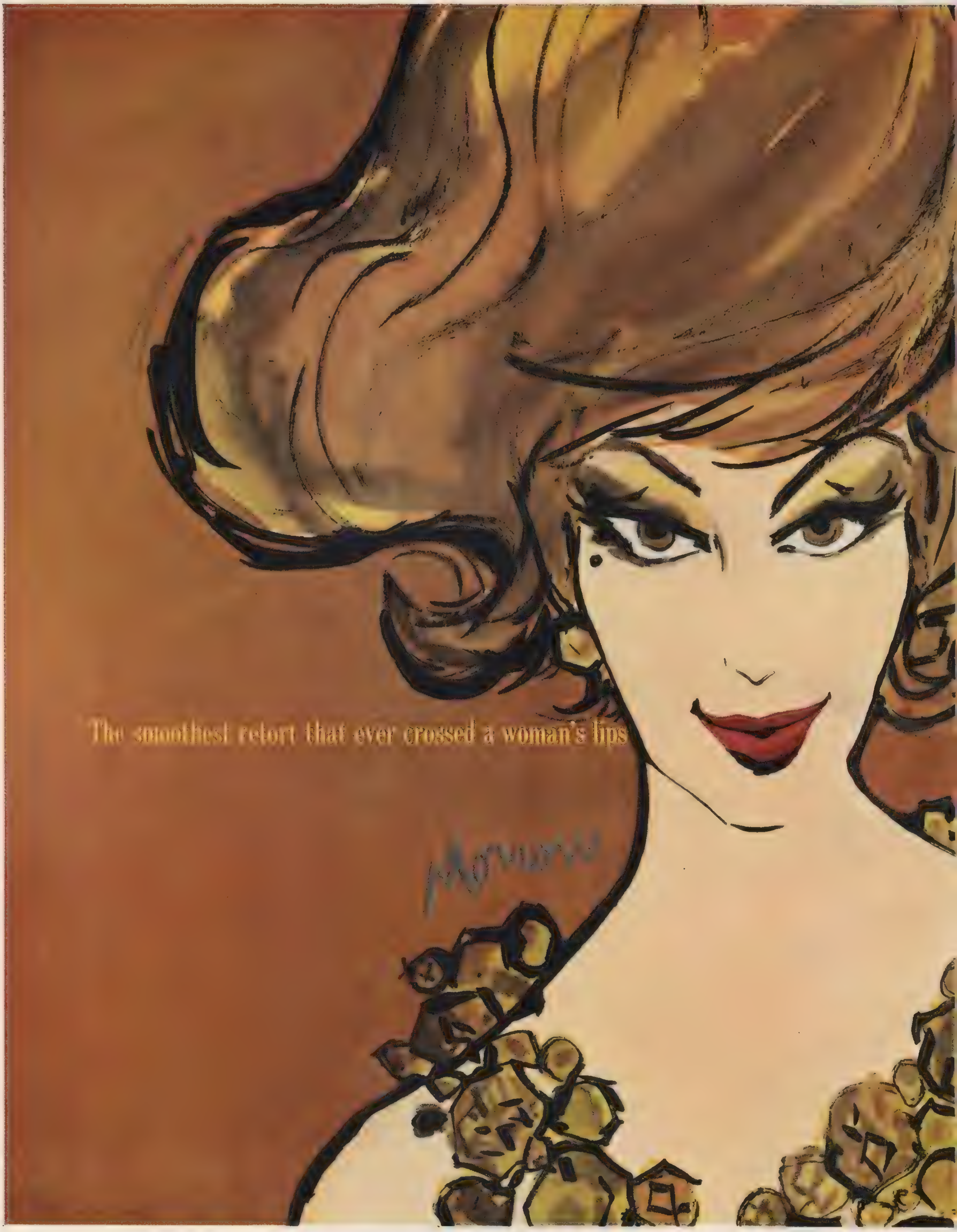
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Textile Division

United States Rubber

THE AIRBORNE MAN —WHAT GOES WITH HIM

(Continued from page 42)

in a lighter colour, grey or tan, or a Glen Urquhart plaid. The jacket of this could serve as an extra, lightweight sports jacket.

Slacks, two pairs, of Dacron-and-wool flannel; one pair worn on the plane.

Walking shorts, of wool flannel, or chino, or Indian madras.

Dinner suit. An all-black (or midnight blue) dinner jacket is appropriate in town, in the country, at a resort, or on a boat, whatever the temperature, and if only one dinner jacket can be taken, it should be this. (If space and weights permit, a white dinner jacket is a pleasant extra.) Coloured dinner jackets have much less scope, particularly in Europe. The cummerbund and bow tie should match the jacket facings, black or midnight blue (better leave the plaid and coloured varieties behind).

SHOES

Sturdy brown Oxfords, with or without crêpe-rubber soles (worn on the plane).

Smooth black calf Oxfords with plain toes, which can be worn with the dark suit and can also double as evening shoes (smooth calf is as correct as patent leather with dinner clothes).

Loafers, of brown calfskin.

Sneakers or espadrilles—if tennis or boating is on the agenda.

Bedroom slippers—the soft, folding kind, also nice for slipping into on long airplane flights.

SOCKS

At least a dozen pairs in assorted colours and textures—four brown for brown shoes, four black for black shoes, four in colours or Argyll plaids to wear with the loafers, sneakers, and whatnot.

SHIRTS, UNDERWEAR, HANDKERCHIEFS

As many of each as possible. A much-travelled man we know flies around the world with seven of each (one for each day of the week), and manages to get them laundered without too much trouble. A more relaxing number might be a dozen shirts, of all types; eight sets of underwear; and two dozen handkerchiefs.

Shirts: Six daytime shirts of Dacron-and-cotton broadcloth, in white or blue.

Three evening shirts, white.

Three sports shirts—Indian madras; or polo shirts in navy-blue, white, or navy-blue-and-white stripes.

Underwear: Eight T-shirts, eight shorts, of Dacron-and-cotton.

Handkerchiefs: Two dozen, white.

DRESSING GOWN

Silk foulard is satisfactory because it packs well, feels well, and is appropriate for bedroom, beach, or pool. Or: striped seersucker is pleasant for hot climates (Italy, Greece), lightweight Viyella flannel for colder regions (English country houses). None of them weighs much or takes up much room, so it's pretty much of a toss-up.

PYJAMAS

At least three pairs, of Dacron-and-cotton broadcloth.

SWIMMING TRUNKS

Two pairs, of which at least one should be of quick-drying Dacron or nylon.

TIES

No reason not to take all his favourites—even though he may never wear half of them—since their bulk and weight are negligible. He might also take a couple of silk foulard Ascots, for sports jackets and open-necked shirts.

DON'T FORGET

Sunglasses, toilet case with shaving things et al., passport case, address book, foreign-exchange computer, pencil flashlight, small pocket-knife, small shoe-polishing kit, a few cakes of soap (hard-milled), a washcloth (not supplied in most hotels abroad), vaccination certificate, travellers' cheques, and the tickets.



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New Cafe Brown Matchmates . . . Black Stitched

Warm, rich, dark cafe tone...
in distinctively styled soft,
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enchantingly feminine with
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Dothan	Blumberg's
Florence	Kreisman's
Gadsden	Hagedorn Co
Gadsden	Ruttenberg's
Mobile	L Hammel
Montgomery	Bon Marche
Montgomery	Jay's
Montgomery	Al Levy's
Selma	Isadore Kayser
Selma	Rothschild's
Troy	Rosenberg's
Tuscaloosa	Louis Weisel

ARIZONA

Phoenix	Goldwater's
Phoenix	Korrick's

ARKANSAS

Brinkley	Margo's
El Dorado	Sample Shop
Fayetteville	Campbell-Bell
Fort Smith	Hunt's
Little Rock	Franklin's
Little Rock	Kempner's
Little Rock	Pfeifer's
Pine Bluff	Cohen's
Pine Bluff	Stacey's
Texarkana	Dillard's

CALIFORNIA

Arcadia	Hinshaw's
Fresno	Cooper's
Long Beach	Vinson's
Los Angeles	Harris & Frank
Los Angeles	Silverwood
Oakland	Western Dept. Store
Sacramento	California App.
Sacramento	Hale's
San Diego	Lion's
San Francisco	H. Liebes
San Jose	Hart's
Santa Cruz	Samuel Leask
Santa Rosa	W. R. Carither's
Vallejo	W. R. Carither's
Whittier	Hinshaw's

COLORADO

Boulder	China Jones
Denver	Denver Dry Goods

CONNECTICUT

Bridgeport	Levine Coat
Hartford	G Fox
Meriden	Styletex
Middletown	Wrubel's
Naugatuck	Friedman
New Britain	Raphael's
New Haven	Outlet
New London	Women's Shop
Norwich	Reid & Hughes
W Hartford	Gilman's

DELAWARE

Dover	Emanuel's

DISTRICT OF COLUMBIA

Washington	Jos. R Harris
Washington	Hecht's
Washington	Woodward & Lothrop

FLORIDA

Daytona Beach	Ivey's
Daytona Beach	Linden's Vogue
Jacksonville	Nancy Scott
Lake City	Lovely Shop
Marianna	Parisian
Miami	Jordan Marsh
Orlando	Ivey's
Pensacola	Bon Marche
Pensacola	Rita's
Pensacola	Sam's Style Shop
St. Augustine	Akra's
St. Petersburg	Maas Bros.
St Petersburg	Ruth's
Sarasota	Maas Bros.
Tallahassee	Annette's
Tallahassee	Turner's
Tampa	Haber's
Tampa	O. Falk
Tampa	Maas Bros
W. Palm Beach	Anthony's

GEORGIA

Albany	Fashion Shop
Albany	Rosenberg s
Atlanta	Joseph's
Atlanta	Lee's Peachtree
Atlanta	Leonard's
Atlanta	Rich's
Augusta	Cullum's
Augusta	Fifth Ave. Shop
Brunswick	The Fashion
Brunswick	Neil Bros.
Columbus	Kiralfy's
Columbus	Mathew's
Dawson	Maloof's
Douglas	Fashion Shop
Fitzgerald	Friedlander's
Gainesville	Millner's
Gainesville	Ronald's
Macon	Goldman's
Macon	Pollack's
Macon	Stephen's
Moultrie	Friedlander's
Rome	Esserman
Rome	Miller Bros.
Savannah	Fine's
Savannah	Joseph's
Savannah	Town & Country
Statesboro	H. Minkovitz

ILLINOIS

Alton	Vogue
Arlington Hts.	Emerald Shop
Bloomington	Livingston's
Champaign	Newman's
Champaign	Robeson's
Chicago	Baskin's
Chicago	Carson Pirie Scott
Chicago	Chas. A. Stevens
Chicago	Paddor's
Chicago	People's Store
Chicago	Pollyanna
Chicago Heights	Carson Pirie Scott
Danville	Jules Straus
East St Louis	Stanley's
Elgin	Ackemann's
Evanston	Edgar A Stevens
Freeport	Field's
Granite City	Helman's
Granite City	Ruth's
Herrin	M. P. Zwick's
Joliet	The Fashion
Kankakee	The Fair
La Salle	Blakely's
Melrose Park	Cobey's
Morris	Baum's
Murphysboro	Kugman's
Oak Park	Wm. Y. Gilmore
Oglesby	Personality Shop
Peoria	Bergner's
Peoria	Block & Kuhl
Princeton	A. G. Landahl
Quincy	State St. Store
Rock Island	McCabe's
Rockford	Field's
Sterling	De Annes
Springfield	Myer Bros.
Waukegan	Hein Co.
Waukegan	Lanathan's
W. Frankfort	Fashion Shop

INDIANA

Anderson	Banner
Anderson	Hoyt Wright
Crawfordsville	Fanny Bee
Evansville	Dunhill's
Evansville	Safer's
East Chicago	Lewin's
Elkhart	Drake's
Fort Wayne	Patterson Fletcher
Fort Wayne	Earl Groth
Frankfort	Adler's
Gary	Pearson's
Huntington	Gass's
Indianapolis	H P Wasson
Lafayette	Theime's
Logansport	The Fashion
Muncie	The Fashion
Richmond	Palais Royal
Rochester	Blumenthal's
South Bend	Geo. Wyman
Terre Haute	Jame-Wolf

IOWA

Burlington	Eklund's
Burlington	J. S. Schramm
Cedar Rapids	Armstrong's
Cedar Rapids	Killian Co.
Clinton	Marhoul's
Davenport	Fantle Bros.
Davenport	Scharff's
Des Moines	Cownie Furs
Fort Dodge	Gates
Fort Dodge	Hollywood Shop
Ottumwa	Libson's
Ottumwa	Ruby's
Sioux City	Fantle Bros.
Waterloo	James Black
Waterloo	Wolf's

KANSAS

Hutchinson	Pegues
Kansas City	The Leader
Pittsburgh	Seymour's
Topeka	Pelletier's
Wichita	Flo Brooks
Wichita	Lewin's
Wichita	The Model

KENTUCKY

Ashland	Smart Shop
Bowling Green	Sam Pushin
Danville	Hub Frankel
Henderson	Bohn's
Lexington	Mitchell Baker Smith
Louisville	Fleischer's
Louisville	George Moore
Louisville	H. P. Selman's
Louisville	Stewart's
Mt Sterling	Oldham's
Owensboro	Levy's
Owensboro	Saim's
Paducah	Jean's
Paintsville	Fradi's
Somerset	Fair Store
Winchester	Vic. Bloomfield

LOUISIANA

Alexandria	Hixson's
Alexandria	Schwartzberg's
Alexandria	Weiss & Goldring
Baton Rouge	Franklin's
Baton Rouge	Goudchaux's
Baton Rouge	Linda's
Houma	Franklin's
Lake Charles	Franklin's
Lake Charles	Riff's
Monroe	Bella Scherck Davidson
Monroe	Field's
Monroe	The Palace
New Orleans	D H Holmes
New Orleans	Kreeger's
New Orleans	Maison Blanche
New Orleans	Mayfair
Rayne	Mervine Kahn
Ruston	Lewis & Co
Shreveport	Palais Royal
Thibodaux	Arthur Coplon

MAINE

Bangor	Rines Co.
Lewiston	Benner s
Waterville	Emery Brown

MARYLAND

Baltimore	Hochschild Kohn
Baltimore	Wetzler's
Cambridge	Richardson's
Cumberland	Lazarus
Frederick	Hendrickson s
Salisbury	Benjamin's

MASSACHUSETTS

Attleboro	London's
Boston	R H. Stearns
Brockton	Ganley's
Dorchester	Ernstein s
Fall River	Parisian
Framingham	Aspen s
Gloucester	Wm. Brown
Greenfield	Amber s
Haverhill	Grad s
Holyoke	Steiger s
Hyannis	Haskel s
Leominster	Lubin s
Lowell	Bon Marche
Malden	Hardwick's
Middleboro	Boston Fashion
New Bedford	Cherry's
Pittsfield	England Bros
Quincy	Sheridan s
Salem	M. H. Baker
Southbridge	Goodwin s
Springfield	Steiger's
Worcester	Charles Kay

MICHIGAN

Adrian	Maurice
Battle Creek	L. W. Robinson
Bay City	Sarrett's
Cadillac	Cochrane s
Detroit	Franklin Simon
Detroit	Hughes & Hatcher
Grand Rapids	Houseman
Grand Rapids	Sarrett's
Grand Rapids	Vanderveen's
Hillsdale	Miller's
Jackson	Elaine Shop
Kalamazoo	Gilmore Bros
Kalamazoo	Purcell's
Lansing	Maurice
Lincoln Park	Fisher's
Muskegon	Lahey-Rees
Pontiac	Alvin's
St Joseph	Hat Box
Traverse City	J. W Milliken
Zeeland	Jaarda's

MINNESOTA

Albert Lea	Skinner Chamberlain
Duluth	Ed. Wahl
Mankato	La Vogue
Minneapolis	Marna Lee
Minneapolis	Young Quinlan
Rochester	C T Massey
St. Paul	Cook s
Virginia	Robbin's

MISSISSIPPI

Brookhaven	Benno t's
Clarksdale	Marion Shop
Greenville	Neims & Blum
Greenwood	De Loach s
Hattiesburg	Vogue
Indiana	Vogue
Jackson	Vogue
Laurel	H B. Williams
Meridian	Kay's
Meridian	The Vogue
Natchez	George's
Vicksburg	Valley Dry Goods

MISSOURI

Cape Girardeau	Buckner-Ragsdale
Cape Girardeau	Hecht's
Columbia	Park's
Kansas City	Adler's
Kansas City	Emery, Bird & Thayer
Kansas City	Kline's
Kansas City	Mindlin's
Kennett	James Kahn's
Lexington	Reed's
Overland	Sandro
Poplar Bluff	Charles Miller
St. Joseph	Townsend & Wall
St. Louis	Emporium
St. Louis	Scruggs, Vandervoort & Barney
Springfield	M. Netter

MONTANA

Billings	Doyle's

NEBRASKA

Alliance	Rhoad's
Fremont	Schweser's
Kearney	Rutger's
Lincoln	Ben S mons
Omaha	Goldstein-Chapman
Omaha	Thos. Kilpatrick

NEVADA

Las Vegas	Fanny's
Reno	Franklin

NEW HAMPSHIRE

Berlin	Naboshek's
Manchester	Sidney's

NEW JERSEY

Asbury Park	Abrams
Asbury Park	Steinbach's
Atlantic City	Polly's Dress
Bloomfield	Lipton's
Camden	Lester's
Elizabeth	R. J. Goerke
Flemington	Flemington Fur Co.
Haddonfield	Sach's
Newark	Bamberger's
Orange	L. Diamond
Orange	Park Ave. Dress
Passaic	Wechsler's
Paterson	Quackenbush
Plainfield	Arthur Morton
Trenton	S. P Dunham
Union	Sommer's

NEW MEXICO

Albuquerque	Jordon's
Clovis	Vohs Co

NEW YORK

Albany	Barbizon
Albany	D'Jimas
Amsterdam	Holzheimer-Shaul
Auburn	The Evelyn Shop
Batavia	C. L. Carr
Binghamton	McLean's
Binghamton	Sisson Bros
Brooklyn	Martin s
Buffalo	Hens & Kelly
Elmira	Gorton Coy
Flushing	Gertz
Glens Falls	Erlanger's
Hempstead	Marthe Robet
Herkimer	Vogue
Hicksville	Gertz
Jamaica	Gertz
Jamestown	The Printz Co
Middletown	Kassel Bros
Newburgh	Schoonmaker s
New York City	Franklin Simon
New York City	Gimbel's
Niagara Falls	B er Bros
Oneonta	Bresse's
Perry	Lippman's
Poughkeepsie	Luckey Platt
Rochester	E W. Edwards
Rochester	Kroll's
Rochester	McCurdy's
Rome	Goldberg's
Rome	Simpkin's
Schenectady	D'Jimas
Syracuse	Rhea Crane
Syracuse	Dey Bros
Syracuse	E. W Edwards
Utica	J B Wells
Watertown	Empsall s

NORTH CAROLINA

Ashville	Ivey's
Ashville	Winner's
Charlotte	Ivey's
Charlotte	Purcell's
Durham	Baldwin's
Durham	Laura s
Fayetteville	Capitol
Fayetteville	Fleishman's
Greensboro	Meyers Co.
Greensboro	Prago-Guyes
Greenville	C. H. Forbes
Goldsboro	Serotta's
Goldsboro	Weil's
Hamlet	Mary Rice
Hickory	Melville's
Hickory	Spainhour's
High Point	Rosaine's
Jacksonville	Mary Ana Shop
Kinston	Brody Bros.
Laurenberg	McNeill's
Leaksville	Flynn's
Lumberton	Fleishman's
Morganton	Lazarus
New Bern	Donna Shop
New Bern	Fashion Center
Plymouth	Fashion Shop
Raleigh	Burton's
Raleigh	Ivey's
Rockingham	Kay's
Rocky Mt.	Baldwin's
Rocky Mt.	Vogue
Salisbury	Guyes
Sanford	Lessies
Shelby	H. S. Cohen
Statesville	Spainhour's
Williamston	Ann's
Wilmington	Wonder Shop
Wilson	Barshay's
Winston-Salem	L. Robert's
Winston-Salem	Spainhour's

NORTH DAKOTA

Fargo	Store Without a Name
Minot	Taube's

OHIO

Akron	M O'Neil Co
Akron	Polsky
Bellaire	Minerva's
Canton	Polsky
Canton	Vicary's
Cincinnati	Shillito's
Cleveland	Sterling Lindner
Columbus	Lazarus
Columbus	Morehouse Fashions
Coshocton	Golden's
Cuyahoga Falls	Irene's
Dayton	Field's
Dayton	Metropolitan Co.
Dayton	Jos. Thal
Fremont	Joseph's
Hamilton	Wilmur's
Ironton	Smart Shop
Lorain	Smith & Gerhart
Louisville	Zwick's
Mansfield	Golden Russel
Mayfields Hts.	Arthur's
Mayfield Hts.	Mary's
Newark	J. J. Carroll
No. Canton	George-Ann's
Painesville	Jeanette Julyan
Steubenville	The Hub
Talmadge	Kravit's
Youngstown	Chas. Livingston
Zanesville	H. Weber & Son

OKLAHOMA

Ada	Field's
Ardmore	Baum's
Enid	Lambert's
Oklahoma City	Street's
Tulsa	Brown Duncan
Tulsa	Renberg's
Tulsa	Street's

OREGON

Eugene	Kaufman Bros.
Portland	Bedell's

PENNSYLVANIA

Ambridge	Davidson
Beaver Falls	Berkman's
Beaver Falls	The Nanette Shop
Braddock	Berman's
Brownsville	Kart's
Butler	Jaffe's
Carbondale	Globe Fashion
Darby	A. Feinberg
Erie	Halle Bros.
Greensburg	La Rose
Hanover	Baker's
Indiana	Brody Bros
Jeannette	M. A. Gillespie
Jersey Shore	Raups
Johnstown	S H. De Roy
Johnstown	Glosser Bros
Levittown	Pomeroy s
Lock Haven	Grossman's
Lock Haven	Luries
McKeesport	Katzman
Meadville	Fahr's
Middletown	Melman's
Minersville	Lappen's
New Castle	Haim's
New Kensington	Hart's
New Kensington	Ritz Shop
Norristown	Novell's
Phoenixville	Cherashore's
Philadelphia	G. Allen
Philadelphia	Lit Bros.
Philadelphia	Sachs Frankford
Philadelphia	Wanamaker's
Pittsburgh	Gimbel's
Pittsburgh	Joseph Horne
Pittsburgh	Price's
Pottstown	Ellis Mills
Oil City	Welker & Maxwell Co.
Scranton	Rice's
Scranton	Scranton Dry Goods
Sunbury	Rosenblum's
Uniontown	Kaufman
Vandergrift	Fashion Store
Wilkes-Barre	Fowler, Dick & Walker
Wilkes-Barre	Melvin's
Williamsport	Brozman's
York	Jack's

RHODE ISLAND

Pawtucket	Bernstein's
Providence	Outlet Co.
Providence	Shepard Co.
Westerly	Bea Smith
W Warwick	Seena's
Woonsocket	Harold's
Woonsocket	McCarthy's

SOUTH CAROLINA

Charleston	Snelgrove's
Columbia	Hartiwanger
Columbia	James L. Tapp
Florence	Gladstone
Greenville	Meyers Arnold
Orangeburg	Becker
Rock Hill	Melvine's
Spartenburg	Aug. W. Smith
Spartenburg	Standard Cloak
Sumter	Brody Bros.
Walterboro	Parson's Dress

SOUTH DAKOTA

Aberdeen	Jo-Rich
Aberdeen	Pred's
Yankton	Joe Ellen

TENNESSEE

Bristol	New Fashion
Chattanooga	Davidson's
Chattanooga	Miller Bros.
Columbia	Gordon's
Dixon	Fussel's
Dyersburg	Kaplan's
Dyersburg	G. A. Schlesinger
Jackson	Kisber's
Jackson	Louis Nathan
Knoxville	Miller's
Knoxville	Rich's
Memphis	Goldsmith
Memphis	Lowenstein
Murfreesboro	Goldstein
Nashville	Cain Sloan
Nashville	Grace's
Tullahoma	Goldstein's

TEXAS

Amarillo	Lucille
Austin	Marie Antoinette
Beaumont	Palais Royal
Baytown	Style Shop
Bryan	Lester's Smart Shop
Dallas	Albert's
Dallas	Ar Harris
Dallas	Parisien-Peyton
Eagle Pass	Riskind
El Paso	Franklin's
El Paso	Gilbert's
Fort Worth	Fair
Fort Worth	Monnig's
Galveston	Nathan's
Hereford	Popular Store
Houston	Lord's
Houston	Palais Royal
Lubbock	Marcus Inc.
Odessa	Dunlap's
Port Arthur	Franklin's
San Antonio	Frost Bros
San Antonio	Joske Bros.
San Antonio	Vogue
Tyler	Kline's
Tyler	Mayer Schmidt
Waco	Goldstein-Migel
Wichita Falls	Hub
Wichita Falls	Perkins Timberlake

UTAH

Provo	Evan Thomas
Salt Lake City	Makoff

VERMONT

Newport	Ed Needleman

VIRGINIA

Abingdon	Maxine's
Alexandria	Hayman's
Charlottesville	Colonnade Shop
Charlottesville	Tilman's
Exmore	Eichelberger's
Hampton	Kantor's
Harrisonburg	Alfred Neys
Lynchburg	Baldwin's
Martinsville	Kolodny's
Newport News	La Vogue Shoppe
Norfolk	Michael's
Norfolk	Rice's
Petersburg	Sandler's
Richmond	May Co
Richmond	Miller Rhoads
Richmond	Worth's
Roanoke	Lazarus
Seven Corners	Franklin Simon
So Boston	Lantor's
Suffolk	College Shop
Winchester	Margaret Hodgson

WASHINGTON

Bellevue	Leone's
Bellingham	Victor's
Bellingham	Wahl's
Everett	C C. Chaffee
Seattle	Jean Hall
Spokane	Crescent
Tacoma	Western Dept. Store

WEST VIRGINIA

Beckley	Rahall's
Charleston	Coyle & Richardson
Charleston	Embee's
Charleston	Stone & Thomas
Clarksburg	Stone & Thomas
Fairmont	Frances Dress
Fairmont	Jones Store
Huntington	Anderson-Newcomb
Huntington	Smart Shop
Martinsburg	Gene Diamond
Parkersburg	Dils Bros.
Wheeling	Stone & Thomas

WISCONSIN

Eau Claire	Deutsch's
Fond Du Lac	Ahearn's
Green Bay	Jacobs Inc.
Green Bay	Naus Inc.
Janesville	Elliot's
Kenosha	Lepp & Co
Madison	Harry S Manchester
Madison	Rendall's
Madison	Simpson's
Milwaukee	T. A Chapman
Milwaukee	Schuster's
Racine	Eitel's
Sheboygan	People's
Stevens Point	Campbell Co
Superior	Robert's
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West Allis	Tartelman
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Casper	Kline's
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Also obtainable in TALL sizes at Lane Bryant stores and "Over 5' 7" Shops"

If your favorite store is not listed, write

Meyer Stoll, Inc., 500 Seventh Ave., New York 18, N. Y.



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Originals

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mink





Face-framing collars in precious shades of pedigreed natural mink. Town Suit, imported broadcloth, under **$100**. Suits above, nubby texture of imported wool. Left, about **$70**; right, with Grand Circlet collar, under **$100**. All sizes 8-20. New autumn colors. At stores listed on facing page — or write Meyer Stoll, Inc., 500 Seventh Avenue, New York 18, New York.



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WHERE TO BUY? WRITE . . . MARTHA MANNING, DEPT. V-8, ST. LOUIS 3, MO.

LEFT: Trim overblouse, two-piece look. Large bone buttons. Back zipper.

CENTER: Flattering collar closes with a soft neckline bow. Oversize bone buttons.

RIGHT: Wide shawl collar blends into empire lines.

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elegantly tailored by

deAngelo

. . . sleek and beautiful in new Black with Otter calfskin . . . delicately touched with miniature golden nailheads from our collection . . . about $16.95 at fine stores everywhere . . . Carmo Shoe Mfg. Company, Saint Louis.



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Valley

Gray, brown or black suede with embroidered riband decor; about 20.00 at fine stores everywhere, or write . . .

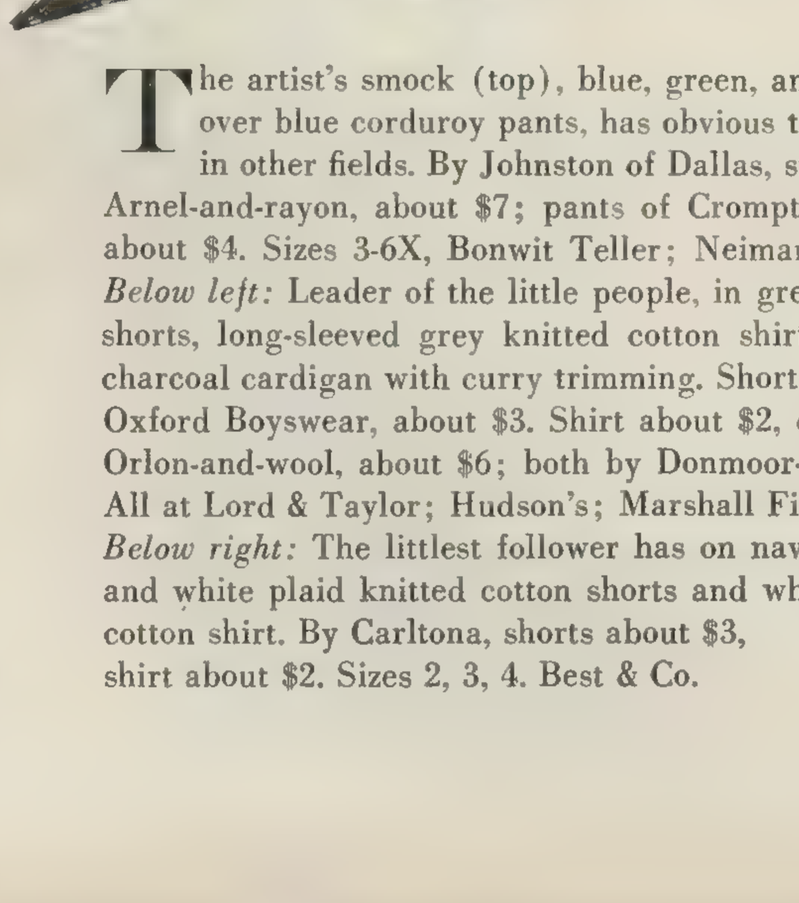
VALLEY SHOE CORPORATION, ST. LOUIS 18



EVELYN MARCIL

Child's play-work clothes





The artist's smock (top), blue, green, and white checks over blue corduroy pants, has obvious talents in other fields. By Johnston of Dallas, smock of Arnel-and-rayon, about $7; pants of Crompton corduroy, about $4. Sizes 3-6X, Bonwit Teller; Neiman-Marcus.
Below left: Leader of the little people, in grey corduroy shorts, long-sleeved grey knitted cotton shirt, charcoal cardigan with curry trimming. Shorts (3-7) by Oxford Boyswear, about $3. Shirt about $2, cardigan of Orlon-and-wool, about $6; both by Donmoor-Isaacson (3-7). All at Lord & Taylor; Hudson's; Marshall Field.
Below right: The littlest follower has on navy-blue, red, and white plaid knitted cotton shorts and white knitted cotton shirt. By Carltona, shorts about $3, shirt about $2. Sizes 2, 3, 4. Best & Co.

ZEFRAN



Zefran®

JOAN LESLIE reminds us that every young woman and her wardrobe need one smashingly-*good* (good-for-everything) dress, and here's looking at it. The non-secret ingredients are **55% Zefran® acrylic, 45% wool.** A finer, more feminine fabric there simply is not. But don't let this gentility fool you. Zefran acrylic (the *super*natural fiber which combines unrestrained luxury with tightly-reined performance) keeps sharp watch on each durable pleat and turns out wrinkles before they turn in. The 2-piece dress in a dark and spicy hue (olive or grey), sizes 5-15, about $40. At **Lord & Taylor,** New York and all stores; **Marshall Field,** Chicago; **Sakowitz Bros.,** Houston; **Bullock's Downtown,** Los Angeles; **Stix, Baer & Fuller Co.,** St. Louis; **Frederick & Nelson,** Seattle.

ZEFRAN acrylic—the supernatural fiber for the woman who wants everything

DOW®

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ZEFRAN®



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tans you in hours...without sun!

...for that young outdoor look!

New moisture foundation cream smoothes, softens as it tans. It's true! The very first Moisture Foundation and Night Cream that smoothes and softens as it gives you a radiant "young-tan" look no make-up could ever give. Not even the sun!

It's the young-as-springtime "tan" you get with Miss Mantan, the revolutionary new Moisture Foundation Cream that tans years off your looks in 4 to 6 hours; leaves your neck, arms and shoulders sleek as satin, with a tan glow that won't rub off, won't wear off like make-up—but lasts for days.

The secret? A remarkable substitute for the oils and moisture found in smooth, petal-moist young skin, and an amazing discovery that tans your complexion without sun or sunlamps.

At last! Safe Tanning Discovery! Miss Mantan was made possible by the discovery of a remarkable and costly substance called Protosol; found in laboratory and clinical tests to be non-irritating, non-sensitizing—safe for all types of normal skin.

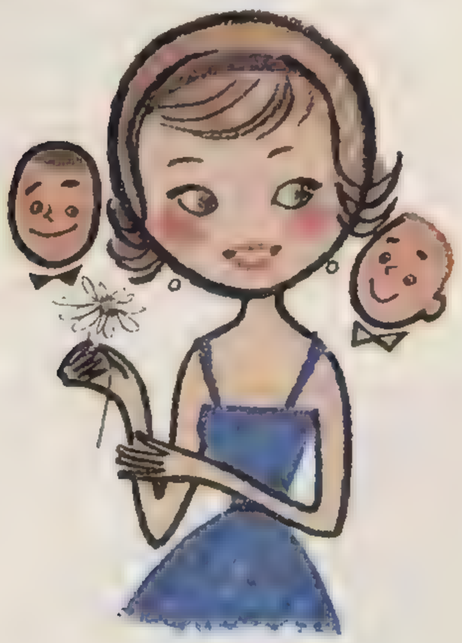
You can use Miss Mantan with confidence whenever you wish. Before important dates—to give tired, let-down face a quick "lift"... a tan radiance that lasts for days without touch-ups! (Use your regular make-up over it as you would with a suntan.) And at bedtime—as a fabulous night cream—to flood reviving moisture into drying-out skin all night! Use Miss Mantan *today!* Look as tan as you like tomorrow, or return unused contents as directed in the carton and your full purchase price will be refunded at once, with no questions asked. 2 ozs. $3.75, 4 ozs. $6.00 plus Fed. Tax. At better drug and department store toiletry counters.

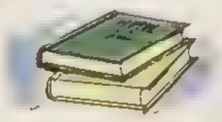


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*SCOTCHGARD is a Reg. T.M. of 3M Co.

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EVELYN MARCIL



ARLENE AIRESS® and "Lil" AIRESS® go back to school in their sporty weskit outfits, brass-buttoned and tailored to a "T." Pretty plaid dresses are color-keyed to weskits of Loden Green or French Blue Cordana . . . set off by fresh white pique collar and cuffs.

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In a crackling bright blue, a dress that takes beautifully to most little-evening situations. The skirt, gently flaring, is as graceful as a tulip and the waistline plunges at the back in a long inverted yoke, slipping down from a waist-level bow, front and centre. By Mary Black, of peau de soie; about $160.
At Saks Fifth Avenue; Julius Garfinckel; Wm. H. Block; Sakowitz.



There are times

when your legs must be

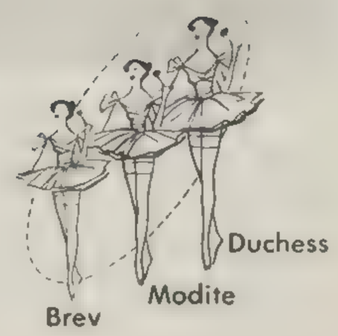
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TIE BELTS, 45" long, bangled with gold plated medallions or monogrammed gold plated discs. **$1.50 each,** $3.95 for any three belts.

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EVELYN MARCIL

1



SHOP HOUND

...late-summer catch



2



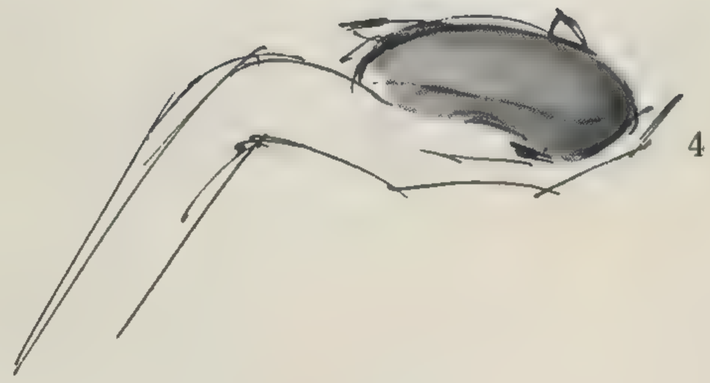
SHANNON 3

1. For campus, country: a red shirt and wrap-around charcoal-grey skirt. Shirt in cotton-and-wool (also beige, black, oyster, pale corn), 10 to 16, $10.95; skirt in Zefran-and-wool (also brown), 8 to 18, $14.95. Ladybug, 264 S. 19th St., Philadelphia 3, Pa.

2. Chromatics for tweeds: single strand necklace in taupe-to-amber browns, triple strand in greens (both also in blues, purples). The beads are clay—handmade, kiln-fired; no two necklaces quite alike. 60″ rope, $25; three-strand, $17.50 (both ppd., tax inc.). The Sunflower, 11 Mt. Pleasant St., Rockport, Mass.

3. For philatelists: foreign stamps commemorating the Olympics—not all from 1960. Pack of 20, 10c ppd. H. E. Harris & Co., Dept. R-40, Boston 17, Mass.

4. The fragrance of lilacs: new scented bath soap, shaped to fit into the palm of your hand. French Lilac by Wrisley: 3 cakes, $1.50. Stern's, 41 W. 42nd St., N. Y. 36.



4



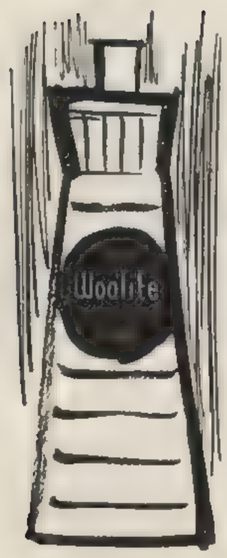
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5. Floatable wooden bath bowl fitted with a mammoth cake of lavender-scented soap; 7″ in diameter, with an immersible straw whisk. By Yardley; $9.50. Macy's, Herald Sq., New York 1.

6. Now in liquid form: Woolite, a cold-water soap (the safer way to suds cashmeres) that cuts down casualties by shrinkage, fading; 8 oz. plastic bottle, $1.50. Altman's, 361 Fifth Ave., N. Y. 16.

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8. Buckleless belt—it fastens with a shoestring tie: supple rust suède, 2½″ wide. Also: black, taupe, forest green; one size to fit all. $10.95. By Colony, at Bonwit Teller, 721 Fifth Ave., N. Y. 22.



6

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7



8

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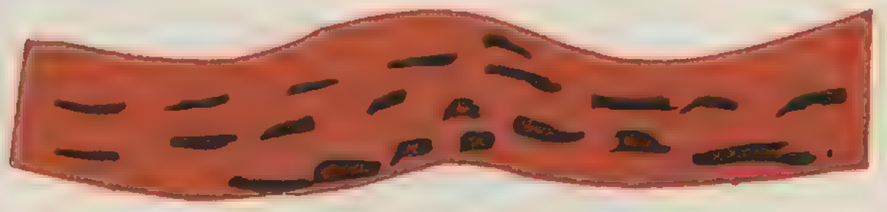

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Caron
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VOGUE

AUGUST 15, 1960

Vogue's eye view of [redacted] the new substitutes for black



Red with a thread of black

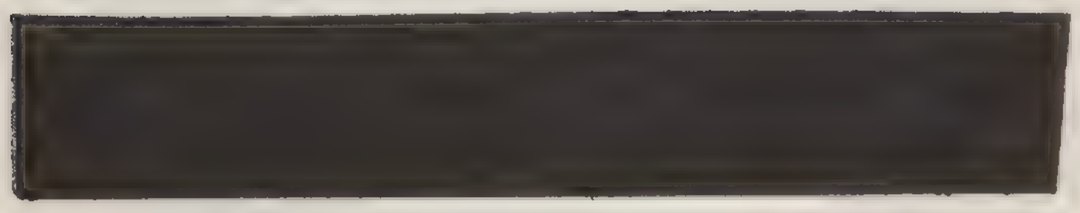
Not, mind you, that we've anything against black.
It would be like being against motherhood
or the Constitution, or being a warm advocate of the
man-eating shark, to say anything detrimental about those
mainstays of many a wardrobe, the Good Black Suit,
the Little Black Dress, the Faithful (sometimes *too* faithful)
Black Winter Coat. It's just that this season, suddenly,
so many vivacious alternatives present themselves—
in the form of colours. Not bright colours—which can't
substitute for anything but themselves—but deep, rich
colours with a muted, subdued sort of glow:
dark plums and purples, raisin-browns, ultramarine blues,
burnt-wine reds, ripe raspberries, fur-browns, taupes.
They have all the easy-to-live-with,
unwearying quality of black,
plus an added warmth, a liveliness.
They can be worn anywhere that black can.
And there's more about all of them in this issue. . . .
You'll note, too, that even in fabrics of the deepest dye,
black often reasserts itself: some of the newest and
most delicious coloured wools have a black fleck,
or a black strand crosswoven through the colour—
giving a ravishing, faintly charred effect.
So: if you've been thinking for years of basic autumn and winter
wardrobes in terms of "basic black"—
looking at the fashion-picture, so to speak,
through black glasses—now might be the time to
take a fresh think, a fresh look. With the glasses off.

The plum line



Raisin

Fur-brown



Zingy taupe





What one change can do for your looks

Sooner or later in the halcyon lull that marks the end of summer, there's a moment of realism when women begin to wonder how they'll look off the beach and out of the hills; how they'll look in town about the first of October when there's an edge to the air that means Suit Weather. And while we're all for getting the last sustaining ray out of August, we're inclined to think one quick dash for a new look can be pretty conducive to high spirits.

To push on to specifics—with just pause enough to state categorically that there's a big switch in the dashing way to look this autumn—the biggest, zippiest change any woman could try out right now is a new shape of hair. What's in, is the small, round, short-cropped cap, very uncurly when it's properly set and combed, often with a bumper of Penrod bangs or a carefree-by-design ribbon of hair brushed sideways across the forehead and swerving into a wave that circles the head and closes in at the nape of the neck. The effects included here are startling, with an illusion of inches added to necks that have never seen swan-status before. Coiffures and pictures on pages 98-101 of this issue. . . . For anyone who's already penetrated a good salon to have her hair revamped, or merely done, an alternate quick-change might be a professional eyebrow shaping. Worth the time and fairly modest investment on the grounds of neatness alone, this goes on from sheer niceness to something beyond devastating.

Skillful plucking can "open up" a face with rather close-set features, remove a slightly frowning expression that's merely a matter of how the eyebrows grow, or supply what beauty brains call a gimmick—a slight perverse quirkiness that adds character. Like practically everything else in the automation age, plucking can now be done painlessly and quickly by a little electric machine that looks vaguely like a ball-point pen with a cord attached. . . .

Whether you're prepared to gamble on changed eyebrows or not, however, it will be hard to resist trying some new more-fancy-than-plain tricks with eye shadow. The new eye that rippled the cool exteriors of fashion editors at the autumn collections went about like this: Shadow starts on the upper lid well in towards the nose, rather than directly above the pupil; it is then swept out to the side and around the corner of the eye onto the lower lid, close to the lash. The colour on the lower lid should taper to a stop below the pupil. A shadowstick will take care of the upper lid, but you'll probably need a brush to get the best effects on the lower lid. Heather-mauve is the colour for brunettes and redheads; smoky yellow for blondes. . . . Any and all beauty changes, naturally, are preludes to the serious business of clothes. There, too, this autumn promises some sweeping news. Colours—like that famous alarm clock—whisper but do not shout, plums, eggplants, pepped-up taupes, moody browns; *(Continued on page 149)*

The eyebrow cloche—a new hat way to change your looks; this magnified shape of grey felt sashed in black silk surah gives a pretty face the added thrill of fragility and mystery. What's called for in the way of make-up: the maximum eye shadow play, no rouge, and lips painted to a bright round *moue*. Elizabeth Arden's Geranium is the colour involved here. Hat designed for Norman Norell by Adolfo of Emme, of grey tweedy felt. Also at Nan Duskin; Hutzler's; Hudson's.



The great new reds in fashion: raspberry to raisin

New glow on the fashion-horizon: red—rich and delicious, alone or in mixtures; tawny, clayey reds; dark lees-of-wine reds; clear, true reds. All have a marvellous ability to substitute for black in almost any fashion-situation—and all possess the other, undying power of red, which is: to charm men. For more news of the beautiful blaze of reds opposite, see page 144. News of the accessories on page 82.

Right: Dark, juicy raspberry-red wool in a suit with a three-quarter coat for its jacket; by Jablow, in flecked wool tweed by Bellaine. About $190. Saks Fifth Avenue; Woodward & Lothrop; Sakowitz; Frederick & Nelson. Emme hat of black brushed mohair. Cartier jewels. Lipstick: Coty's new Cardinal Red.

PALUMBO



The greens in fashion now: bright to misted

The greens in season now: neither yellow-greens nor blue-greens, but true green-greens, some bright, some misted. For proof, see all the verdant samples on the opposite page—more about them on page144.(The accessories shown with them are described on page 82.)
Right: Delicious as a mossy bank—the softened, greyed sage-green here, in a coat with rounded fullness, dropped shoulders, double-breasted closing; for autumn days in town, or (with a change of accessories) for travelling. Coat by Christian Dior-New York, in Anglo wool. Hat, also by Christian Dior-New York. Both, at Bonwit Teller; Montaldo's; Hudson's; Neiman-Marcus. Handbag by Gucci. Meyers Make gloves: Bonwit Teller. Lipstick: Stendhal's new Cannella.

PALUMBO



Brown—its new taupe and black extremes

The new browns: dark, earthy, often with a charring of black, in a fleck or cross-weave; some with such a taupe-y cast that they almost *are* taupe—which is all right too: it's a superb thing to be, right now. More news of the browns shown opposite, on page 144; of the accessories with them, on page 82.

Left: The dark-brown coat for town lined, luxuriously, with bands of dark-brown fitch (a fur that's due for a great resurgence). Coat, by Fred Haar, in Forstmann brown-and-black wool tweed; natural Russian fitch lining. Hattie Carnegie; Julius Garfinckel; Himelhoch's. Brown velvet hat: Irene of New York. Laguna necklaces. Lipstick, Elizabeth Arden's new Geranium.

PALUMBO



Violine shades: amethyst to plum

Violine—not a musical instrument, but a delicious colour range (*vide* the dictionary: "bluish blue-red in hue, of high saturation and low brilliance")—and one of the most adored colour-gamuts in fashion now. It runs from rosy violet to ripe plum; clear amethyst to dark eggplant; misty lavender to raisin with a purple bloom. More about these fabrics, on page 144; accessories, page 82.

Right: Long-jacket suit in plum-purple wool, with its own lavender printed silk surah blouse (not shown). By George Carmel, in Anglo wool tweed; about $225. Lucille handbag. Cadoro necklace. All at Bergdorf Goodman. Suit, also at Hutzler's; Frost Bros.; Joseph Magnin. Conical violet turban. Lipstick, on the violine wavelength—Helena Rubinstein's Plum Pink.

PALUMBO

With the new colours: these accessories

(Details about the accessories shown on the preceding 8 pages)

Shown with each new colour-grouping on the preceding pages is a group of accessories to complement it—note that in very few cases does an accessory actually *match* the colour it's meant to be worn with. As follows:

With the reds, pages 74-75: Accessories in shades of brown, amber, gold, plus a flick of jet black. The big handbag is dark cognac-brown pigskin, with a single handle, handsome brass fittings. By Lesco; $60*. Long, mink-brown doeskin-finished lambskin gloves, by Kislav, and happily washable; $18 at Best & Co. Textured gilt metal cuff bracelets set with mock topazes; each, $10*. Sea-urchin pin, a huge mock topaz surrounded by gilt metal points, spiky and flexible; $18*. Bracelets and pin, by Castlecliff. At Saks Fifth Avenue. Starfish earrings of textured gilt metal, veined with rows of tiny mock pearls; by De Nicola, $8* at Saks Fifth Avenue. Necklaces: top, three strands of topaz, jet, and gilt beads; $23*. Below, three strands of topaz and gilt beads in flickery gold-and-amber shades; $24*. Both by Hattie Carnegie. Saks Fifth Avenue.

With the greens, pages 76-77: Black, gold, and chamois-coloured accessories, here. To wear with green in the daytime, or the country, a splendidly big black alligator handbag with double handles, a lining (unseen here) of red calfskin. By Holzman, at Bergdorf Goodman. Chamois-coloured doeskin-finished lambskin gloves, eight-button length, by Wear-Right; $11 at Lord & Taylor. For town, or late-day, with green: long black lambskin gloves, by Grandoe; $10 at Altman's. Pair of bangle bracelets in twisted gilt metal, by Napier; each, $10*. Lord & Taylor. Necklace of gilt chains, some textured, some smooth; $20*. Necklace of textured and smooth gilt beads, rather Venetian-looking; $18*. Both necklaces, by De Mario. At Lord & Taylor. Nuggety earrings of emerald-green stones set in gilt metal; by Van S; $6*. At Altman's.

With the browns, pages 78-79: Greys, reds, and black, all look wonderful with this colour-family. Starting things off with a flourish, a magnificent zebra-skin handbag, big as a satchel, trimmed in brown calfskin. By Walter Katten, $125* at Altman's. Two three-strand necklaces, both deep red: one with mosaic beads, one with silky matte finish beads; by Brania. Mosaic necklace, $22*; silky bead necklace, $16*. Both, Bergdorf Goodman. Button earrings, sprays of textured gilt metal; by Monet. $10* at Saks Fifth Avenue. Leaf pin with large rhinestones, mock pearls, on a black wire framework; by Marvella. $35* at Bonwit Teller. Long grey doeskin-finished lambskin gloves, by Kislav—with the Kislav secret weapon: they wash. $18 at Best & Co. Necklace of grey, brown, and topaz-y beads by De Mario; $25* at Bonwit Teller.

With the amethyst-to-plum colours, pages 80-81: Accessories in reds, browns, gold are terrific with the "violine" shades (so is green—you might keep the emerald-green earrings, on page 76, in mind). Assembled with them, here: a magnificent deep-red alligator handbag, single handle; by Lucille. $155* at Bergdorf Goodman. Next to it, a large deep-red handbag of smooth Italian calfskin with double handles, saddle-y stitching. About $50* at Lederer. Gloves of dark, velvety-brown doeskin-finished lambskin, by Dawnelle. $22 at Bergdorf Goodman. Gilt bracelets with various motifs, four of them, by Monet; each, $6* at Bloomingdale's. Round, nubbly earrings of textured gilt metal; by De Mario. $5* at Bonwit Teller. Handsome pin with arching clusters of blue and red stones, rhinestones; serpentine chains of gilt metal mesh; by Scaasi. $27* at Bergdorf Goodman.

*PLUS TAX

The magnified pleasures of plaid

Right: Leading off three pages of plaids—an unflinching greatcoat that leads, boldly, into new fashion-fields. The plaid is plaider, shoulders slopier, sleeves deeper—the whole thing almost cape-like in its careless amplitude of cut. Nothing fainthearted about the colours, either: bright strong scarlet crossbarred in emerald and black. By Originala, in imported French plaid wool chinchilla. About $245, at Altman's; L. S. Ayres; Dayton's; I. Magnin. Hat, a globe of black mohair, by Emme. Background: New York's new Union Carbide Building.

HENRY CLARKE





Suits at ease: new plaid scales

Fashionable currency here—two suits with new easy lines, one topcoated. All the plaids are dark, in three different size-scales, gauged from subtle to sizable. *Left:* Suit of black-and-white plaid wool tweed with a relaxed shape, a topcoat of senior-partner fabric—same plaid, only larger. Both plaids, here, bias. By Davidow; suit, about $135; coat, about $160. Handbag: Eugenie Buchner. All at Lord & Taylor. Costume, also at Montaldo's; Marshall Field; I. Magnin. Hat: Mr. John. *Right:* Suit of grey-and-black Glen plaid wool, the pattern small, uninsistent. This, with wing collar, longer shell jacket, long fashion life. Beige velvet cloche. Both by Christian Dior-New York; at Bergdorf Goodman; Julius Garfinckel; Neiman-Marcus. Shoes, both pages, by Evins. The background here: New York's new Union Carbide Building on Park Avenue that's lighted—with shadowless consistency—through translucent ceilings; bounded cheerfully by pink sidewalks.

HENRY CLARKE



PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The crowded, disorderly procession of international crises fighting for our concentration and consideration while the country's attention focuses on the presidential campaign. . . . The H. Stuart Hughes article in *Dædalus* in which Professor Hughes wrote that he finds the U.S. mass culture "more tolerant, gentler, and more humane than anything that the Western world knew before [but that] most of us are quite satisfied with the ugliness of our cities, the waste in our economy, the cheerful incompetence of our leaders, the meaninglessness of public discourse, the general insensibility to the overwhelming danger that threatens us."

PEOPLE ARE TALKING ABOUT . . . The blunted questions by many interviewers who, hammering incessantly at politicians on television, get back only the echo of their own dulled minds. . . . The Jessica Mitford partial autobiography, *Daughters and Rebels*, in which, describing her more or less lunatic home life as a child, she told about her father, Lord Redesdale, who, when he noticed during a small operation on Nancy Mitford that she had apparently stopped breathing, immediately "seized the doctor by the neck and shook him like a rat."

PEOPLE ARE TALKING ABOUT . . . The musical pleasures of *Song Without End* which are increased by the movie's tour of the small, exquisite concert halls of Europe in which Franz Liszt played, and by marvellous shots of yellow wheat fields in which the Liszt coach and horses raced through Poland and Russia. . . . Richard Lippold (whose wire sculpture, "The Sun," glints beautifully at the Metropolitan Museum), who said that a work of art is "one producing a believable totality of expression at once sensuously seductive, intellectually intriguing, and emotionally moving." . . . The way John Gunther in *Taken at the Flood: The Story of Albert D. Lasker* has divided Lasker into categories, as though he were one of the past *Inside* books, but in the process has written an eminently readable account, full of good anecdotes about a conservative, extraordinary man who had powerful influences on advertising, politics, and medicine, and enjoyed almost every minute of it.

PEOPLE ARE TALKING ABOUT . . . The record, *The Grand Prix of Gibraltar*, a delirious eye-witness account of a sports-car race in which Peter Ustinov not only makes all the car sounds with snorts that suggest that they suffer from bad dentistry, but plays all the international drivers with his full range of accents and a nice sense of national idiosyncrasies. . . . The enchantment of the English gardens, known now as Old Westbury Gardens, on the old John S. Phipps place, all open to the public. . . . The London production of *A Passage to India*, the E. M. Forster novel, delicately adapted by Santha Rama Rau, and played with nervous shine by Zia Mohyeddin in one of the most brilliant performances of the season. . . . The advice given by Dr. Lamar Soutter who said: "A medical student should marry a girl who can support him. It's abnormal; but it works."

QUEEN SIRIKIT OF THAILAND, an amusable, exquisite, small woman, has been here with her husband, King Bhumibol, on a non-whirlwind but state visit to this country in which the King was born thirty-two years ago when his father was a medical student at Harvard. At times Her Majesty has the ravishing withdrawn look of those twelfth-century Siamese bronzes so rare and so loved; at times when in motion, wearing one of her Balmain dresses of Thai silk, she has the look of Paris, 1960. At all times she has a marvellously scrutable beauty. (For an article on the Queen's country, see page 148.)

MAX PETER HAAS





U.S.N. PHOTO



Above left: **Lt. Col. Jacqueline Cochran aboard the USN Aircraft Carrier USS "Independence," with Commander David A. King, Jr., who flew the A3D Skywarrior in which Miss Cochran became the first woman to make an arrested jet landing on a carrier.**
Left: **Mixed-up helicopter that flies sideways to facilitate searching for downed planes, then straightens out and flies forward.**

NEW JET SENSATIONS:

Three firsts for America's ace woman flier, Lt. Col. Jacqueline Cochran

Directly below: **Special bail-out gear worn by Miss Cochran. When the release is pulled—at say, 50,000 to 60,000 feet up—an immediate connection switches from the routine oxygen tank to an emergency supply stowed under the plane seat, which, incidentally, chutes out of the plane; the parachute rip cord is also automatic, a minor point in the over-all picture—the best in the world—of United States pilot safety.**







Left: **The Navy Aircraft Carrier "Independence," built to carry 3800 men and more than 90 planes with three landing areas, three take-off points, all of which can be used simultaneously. Just visible at the right of the deck in the foreground is one of the 270-foot tracks for steam-driven catapults that hurl revved-up jets into the air at the rate of four a minute. (Both of the liners "United States" and "America" could sit on this carrier's deck.)**

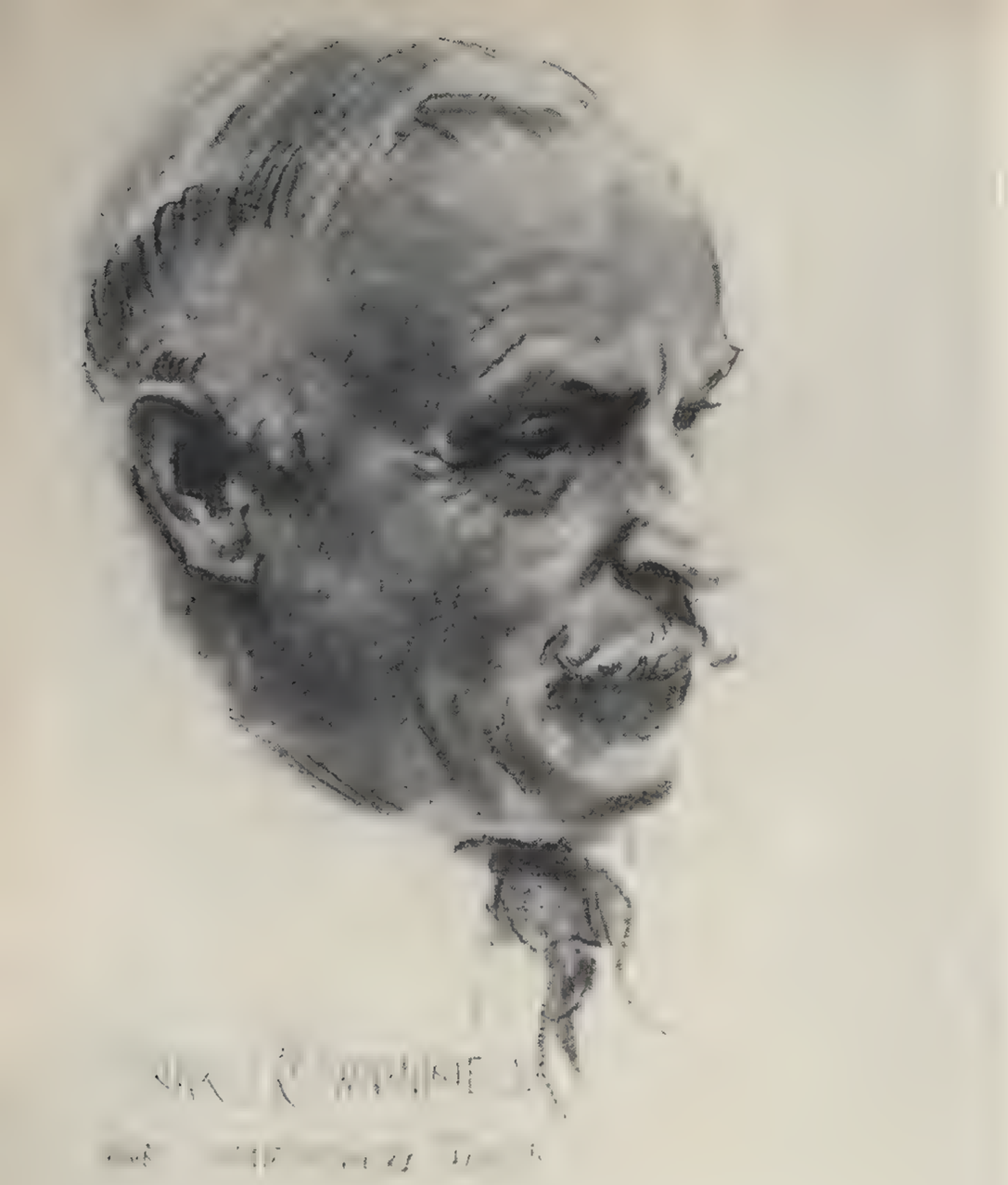
Directly below: **"The Meat Ball"—a mirror landing system, designed by the British, that guides planes onto the angled deck with greater precision than the wig-wag men; red lights signal a "wave-off"; green lights give the come-ahead for planes putting down.**



Jacqueline Cochran, a lieutenant colonel in the U.S. Air Force Reserve, and a straight-talking woman of riveting fascination, has chalked up within the past few weeks three firsts for women: In an A3-J-1 Vigilante, she flew, as a passenger, at more than twice the speed of sound. In one of the U.S. Navy's A3Ds, she made an arrested landing—which means the plane is stopped by a powerful catch-apparatus—on the Aircraft Carrier, USS "Independence." Later the plane was catapulted at high speed into the air for its flight back to land, a zoom that involves being strapped into place, head back against a special support (all pilots must follow this rule), while the plane is wound up to top power, then driven by a steam apparatus hooked to the plane's underbelly down a track in the carrier's flight deck, and into flight. "It's just as if your backbone is being pushed out of your body," said Miss Cochran. "Too few women know the complexities and costs of military flying," she went on. "They're the biggest screamers to Congress about taxes and defense spending, and I think they ought to know it costs $300,000 to train a man to fly these planes. They ought to know how great their pilot husbands and brothers are." On these two pages is an official USN snapshot story of how great Miss Cochran is, or rather how willing she is to demonstrate the breaks and buffets of 1960 flying, not in tourist planes, but in combat jets.

Below: **USN A3-J-1 Vigilante with Miss Cochran in the navigator's seat; this was the plane in which—on June 6—she was the first woman to travel at more than twice the speed of sound (Mach 2). In 1953, flying solo, she was the first woman to break the sound barrier (Mach 1) in a vertical full power and turbulent dive. The Vigilante, a new delta jet still in the testing stage, made Mach 1 while climbing, Mach 2 on the straight and level with no turbulence.**





FRANK

EDITOR'S NOTE: *Frederic Bradlee, who has been an actor since he was nineteen, had the prudent pleasure of being the grandnephew of Frank Crowninshield, the powerful, extraordinary editor of* Vanity Fair, *a magazine by brilliant eggheads with a famously light touch. From 1914 to 1936, the editors and their chief explored politics, theatre, literature, art, and all the way stations, rather like young antelopes in the petunia patch. They had fun and so did their readers. In 1936,* Vanity Fair *and Crowninshield became a part of Vogue. Now, Bradlee, with Cleveland Amory, who wrote* The Proper Bostonians *and* The Last Resorts, *has edited the anthology,* Vanity Fair: A Cavalcade of the 1920's and 1930's, *an amusing mix that includes caricatures, parodies, photographs, criticism, paintings, articles, and stories, which Viking Press will publish in October. This is the Bradlee introduction to that book.*

"*Vanity Fair was* Mr. Crowninshield," said Jeanne Ballot, his devoted secretary and associate for sixteen years. And, indeed, there may never have been a magazine more reflective of its editor's own character. Frank Crowninshield's most remarkable gift was his Geiger-counter ability to find hitherto unrecognized talent.

When he published Gertrude Stein's "Have They Attacked Mary, He Giggled?" in 1915, the readers of *Vanity Fair* may have been understandably startled, since this was one of the first of her poems to appear in America. Two years later, he suavely lured away from Vogue a shy young copywriter named Dorothy Rothschild by publishing in *Vanity Fair* her sprightly lyric "Men: a Hate Song." Could even Frank Crowninshield have foretold that young Miss Rothschild would emerge years later as the incomparable Dorothy Parker?

Could he have predicted that "The Social Life of the Newt," which he elicited in 1919 from a modest Harvard graduate signing himself Robert C. Benchley, would in due course evolve into the short film classic "The Sex Life of the Polyp"? He could surely never have envisioned what a Roman candle he was helping to set off in 1921 when he published a satirical piece written by a totally unknown English boy named Noel Coward. (When he and Gertrude Lawrence were in Boston in 1936 playing in *Tonight at 8:30,* I met Noel Coward in his dressing room. This somehow illicit backstage visit seemed a memorable oasis in the bleak desert of New England adolescence. I remember Coward fixing me with a penetrating glance, as the famed staccato accents rapped out: "Your Uncle Frank paid me the first dollar I ever earned in America. As I was almost starving at the time, I was positively enchanted to get it.")

In the realm of painting, too, we can today more readily appreciate the pioneering aspect of Frank Crowninshield's editorship. In 1913, he helped organize the New York Armory show—that milestone in American aesthetic education in which the post-impressionist paintings created such a public furor. Even as late as 1930, he had to struggle to reproduce in *Vanity Fair* the now almost too familiar Picassos, Van Goghs, Gauguins, and Rouaults—not to mention the sculpture of Despiau and the paintings of Braque, Modigliani, Pascin, and Segonzac, which he especially cherished and

BY FREDERIC BRADLEE

CROWNINSHIELD—*editor and uncle*

which formed the nucleus of his own collection. Many of the magazine's advertisers, in fact, threatened to withdraw their pages because of what they termed these "decadent and distorted" reproductions. We can in retrospect assess the extent of Frank Crowninshield's vindication and even triumph. We need only ask ourselves whether these artists would be so familiar now—let alone so fashionable—had he not had the courage and sureness of instinct to champion them then.

Significant of Frank Crowninshield, the editor, was his relish for the offbeat, the unexpected, the non-"square," which flavoured *Vanity Fair* throughout its twenty-two years. What other editor of his age would have invited Joseph H. Choate to write an article *not* about law or diplomacy, but about De Wolfe Hopper? Or, happily published a piece by Walter Lippmann not about the League of Nations, but about "Peaches" and "Daddy" Browning, Ruth Snyder and Judd Gray? Or, for that matter, persuaded Arnold Bennett to forget about "Five Towns" long enough to devote a feature to the flapper of the 1920's.

Frank Crowninshield had inherent gaiety, a zest for the absurd and the outrageous, which was reflected in *Vanity Fair* by such features as the William Cotton caricatures and by the "Impossible interviews," those famous caricatures by Miguel Covarrubias with dialogue by John Riddell, the pseudonym for Corey Ford. That his sense of fun was tinged with the sardonic is evidenced in the magazine by the quantity of murder articles by Edmund Pearson and Janet Flanner and the somewhat ghoulish stories by such writers as Lord Dunsany and Allan Seager.

The Crowninshield response to beauty was unorthodox and had several lacunae (he was, for instance, bored to death by music in any form). But to all other sophisticated expressions of the aesthetic ethos he was highly attuned. His mind was cultivated rather than profound. He had a deep-bedded instinct, an uncanny sense of what was and would continue to be fresh, bright, fun, and appealing.

Like most of us, Frank Crowninshield was a man of many contradictions. When I first read his essay, "Ten Thousand Nights in a Dinner Coat," I remember savouring especially this description of a prisoner serving time at Sing-Sing: "The Warden, who was acting as our cicerone, drew my attention to an unhappy-looking man of approximately my own age who was completing in solitary confinement a visit of thirty years to that famous Hudson River resort. The reason for his protracted stay was that he had once dismembered the body of a lady for whom he had formerly entertained the liveliest feelings of affection."

That pungent whiff of Crowninshieldiana somehow typifies all that was stately and ornate in his prose style. (It is even possible to imagine those lines flowing from the pen of that earlier *Vanity Fair* creator, Mr. William Makepeace Thackeray.) A short time after this, when I was about seventeen, I showed him a story which had been published in my prep school magazine. Somewhere in the story, no doubt in unconscious imitation of Uncle Frank, I had written the word "verisimilitude." His eye spotted this at once and he asked me what I meant by "verisimilitude." "Truth," I told him, after a beat. "Then why," he demanded with devastating simplicity, "didn't you say 'truth?' "

Both generous and gentle with his family and his myriad friends, Uncle Frank seldom revealed the stringy thread of Puritan in his make-up. And it was a slight shock, in consequence, whenever he did. He said to me once, *à propos* of nothing whatever: "Say, Freddy, you've never repaid me the $10 I lent you during your Christmas holiday back in 1937." I must have looked a bit startled, since I probably assumed that—like most of his avuncular *pourboires*—the $10 had been a gift. "You might bear in mind," he continued with austere kindness, "that no matter how small the amount, people always remember *not* being paid back. I just thought I'd mention it, dear boy." Never had I seen him so forthright, so stripped of ceremony.

A further Crowninshield ambivalence was his air of belonging to an earlier era and at the same time very much to his own. One evening we were discussing a young lady to whom I had introduced him and who later became a close friend of his. "You know, it's so sad," he remarked quite seriously and in tones of wonder, "she has a quick mind and a lovely nature, but she's awfully mixed up and unhappy, and she apparently loathes her mother. Now that's the sort of thing I can't understand. I simply adored my own mother from the day I was born until the day she died." There was something beguiling in his innocence of the Freudian implication in what he had revealed. *(Continued on page 142)*



The Countess of Dalkeith, a ravishing, pure-profiled Scottish beauty, loves light, fresh colours which look enchanting with her fair hair and dark, sweeping lashes. She lives at Eildon Hall, in Scotland, with her husband and their two sons—their grandfather is the Duke of Buccleuch. The Countess, who describes herself as "allergic to blood sports," dislikes riding, prefers, instead, for her pleasures flower-arranging, reading, and music. Once a year, she yields all her energy to organizing a huge charity ball in Edinburgh during the fortnight that the Court is in residence there.

Three of Britain's prettiest women



The Duchess of Rutland has huge wide-apart blue eyes, bright skin, and a brunette's glow. Still in her twenties, she is an imaginative hostess, who counts among her delights her very young son and the time the Rutlands spend at Belvoir Castle in Leicestershire, a turreted splendour which Lady Diana Cooper, the Duke's aunt, once described in her book, *The Rainbow Comes and Goes*, as "neo-Norman, neo-Gothic, neo-everything." *Lady Caroline Somerset*, a delicate moonbeam beauty with an oval face, has the special good looks of both her parents, the Marquess of Bath and the former Marchioness, a famous beauty who is now Mrs. A. W. Fielding. With her solid but slightly disorganized encyclopaedic knowledge, Lady Caroline is often of great help to her husband, David Somerset, a London art dealer. They frequently hunt at their Gloucestershire palace, Badminton, for which the game was named, where Queen Mary spent the war years, and which the Somersets will inherit.



CECIL BEATON



Suit and coat—with a corporate image

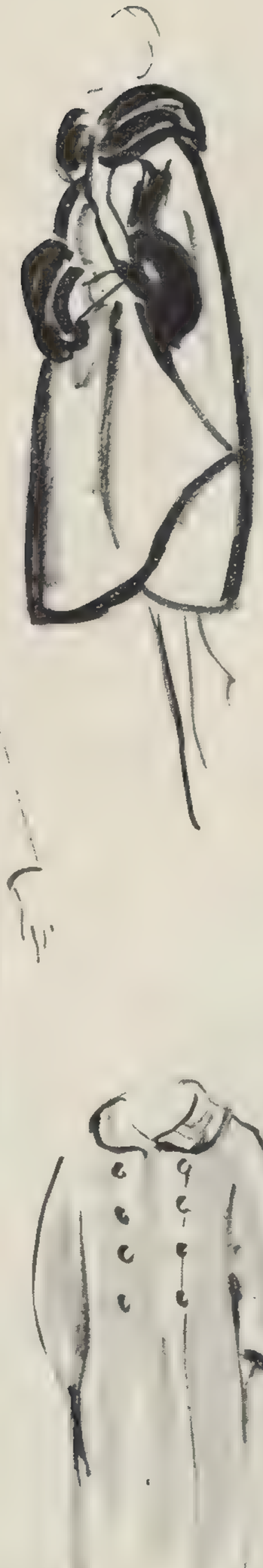
The suit at left has a shirt made in the satin that lines the jacket; the camel's-hair coat comes with a camel's-hair dress; and the fashion image they project couldn't be timelier—planned, pulled together, all of a piece.

Left: Throwaway is the elegance Americans are famous for and, year after year, it's looks like these that hold the franchise—vicuña cardigan suit with a white silk satin shirt and jacket lining. By Couture Int'l., of Stroock vicuña. At Saks Fifth Avenue; Woolf Brothers; Frost Bros.; John Doyle Bishop. Hat: Irene of New York. Coro necklace. Kidskin gloves by Grandoe.

Right: Corporate fashion-image in camel's hair—pliant little sheath and a short-stop coat lined in white satin. By Larry Aldrich, of Stroock camel's hair. Spotted serval hat. Lucille handbag. All at Bergdorf Goodman. Costume: Halle Bros.; Hudson's; I. Magnin. The brown gloves by Kislav.

PALUMBO

The new fur celebrities



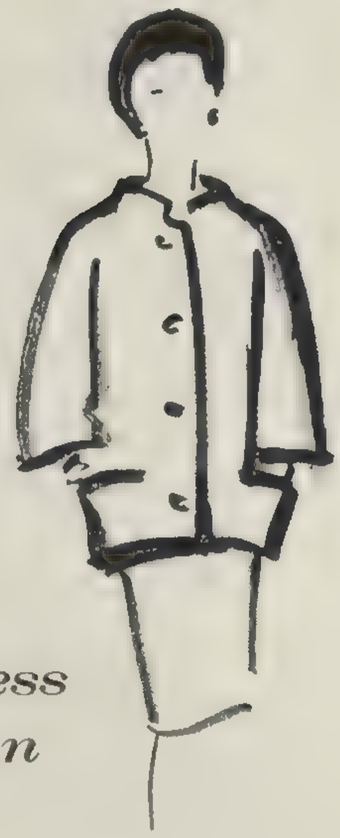
The deeply wrapped coat

The pale belted coat



Fur-lined fur

The mink reefer



Collarless cardigan



Skins worked horizontally



New Ford: the 3/4 coat

This is one of the great fur years, as exciting to the fashion eye as the discovery of a rare jewel or a silkworm that also spins Dacron. By actual count there are twenty-three pelt celebrities in the fur picture, from the brilliant, vintage regulars such as mink to the dashing new generation of "offbeat" furs—jaguar and timber wolf to mention just two of these smashers. Besides this unequalled abundance and variety of furs, there is unsurpassed technical prowess in the design and making of fur coats and jackets; never before have American furriers had such an exuberant rush of good ideas. And while the translation from sketch to coat is never a simple matter, it is now considerably facilitated by the amazing suppleness that American techniques impart to skins; that slightly square look vividly nostalgic of World War I snapshots has happily gone forever. Eight of the new shapes setting the fashion pace this season are sketched here, previewing looks that we feel could change the fur histories of any number of women. Among the news breaks to watch are these: Deeply wrapped coats, luxurious in the manner of movie czarinas, look newest with a double scoop of fur—say a collar and cuffs of soft mink on a coat of sealskin. Flat furs—among them new pale otters with an almost silvery cast—incline to prim little shirtwaist shapes that look anything but prim in the wearing; the belts are easy; the collars, Peter Pan; and pockets are the most. Everything from furs at "young" prices to superb mink comes in easy little collarless cardigans and a throwaway reefer shape, double-breasted with the buttons set rather high. Sealskin when it's cut this way looks younger than you-know-what-time; in fact, the faintly dowager effect seal once had vanished completely when the new suppled pelts appeared. In any fur you can name, from pony skin to chinchilla, the coat that knows when to stop—i.e., at the three-quarter mark—seems to have fashion all wrapped up. These shorter coats figure among the great costume makers of the year and any woman with fur in mind might well pause and consider the charms of short sealskin worn with a raisin- or prune-coloured dress; brown opossum ditto; or one of the spotted-cat coats flung over a lazy little knitted dress of beige wool. The whole big-cat school of furs has even more than its usual slinked allure now, and the types to look for are jaguar, leopard, ocelot, wildcat, and a long-haired Shangri-la stunner called snow leopard that comes out of, naturally, the frozen peaks of Tibet and southern Siberia. In the further register of new and revived offbeat fur, which reads rather like a bestiary, there are lynx, cheetah, wolverine, hair seal, pony skin, fitch, raccoon, badger. Among the classics enjoying a new renaissance is Persian lamb, which now comes in a warm chocolate colour. Sable and mink, as well as chinchilla and the spotted furs, have taken to the horizontal plane, with the skins worked in the round, tiered like the Guggenheim Museum. Finally, when it comes to the long-haired furs—always famously glamourous close to the face—the fashion eye has changed radically; principally, it's hard to have too much of these furs in one coat, and small women who used to hesitate over any fur are discovering that a mass of fur can be simply marvellous, much better, in fact, than it is for really tall women. Fox, marten, and fisher are words to keep in mind. On beyond all these is the unblinking, extrovert extravagance of fur-lined fur with one side—it doesn't matter which—very lightweight, perhaps white mink or chinchilla played against black broadtail, or leopard against mink.



The long-haired coat

LEOMBRUNO-BODI

The big change in coiffures

Fashion is almost never for the faint-hearted, and this year's beauty effects call for more than a pinch of bravery. The look to aim for is the Van Dongen head—big, sooty, mystified eyes and the short, round little coif of uncurly hair that marked the famous Kees van Dongen paintings of the Twenties. Here and on the next two pages are eight ways to take on this new chic.

Opposite page, above: Short, short hair brushed from a deep side part into a heavy curve of bangs. The back tapers into a flat fringe at the nape of the neck. This, designed by Eddie Senz for the Norman Norell mannequins this autumn.

Directly left: The trompe-l'œil coiffure —more to it than meets the eye; the form, again, is round with a rich lock dipped gently over an eyebrow. This coif should just brush the tips of the ears. Designed by Michel of Helena Rubinstein.

Right: A short cut with bangs of the Penrod persuasion, a downstart cheek curl; brushed up in back. By Enzo da Perugia. Glitter earrings by Miriam Haskell.

Below: Complex cutting that looks—as a movie script would put it—simple but devastating. Multi-level locks, layered to give height, sweep across the forehead, jut into forward curls at cheek-level. And, yes, you do need a permanent wave. This, by Kenneth of Lilly Daché.





LEOMBRUNO-BODI



More about the new coiffures



On these pages are four thoroughly wearable versions of the new short coiffures, all based on cuts that are slightly longer in front than they are at the back. For most women, the firm sense of purpose that a permanent wave gives hair is absolutely essential. For a somewhat smaller group a jot of hair straightening may be in order—this managed by a sort of reverse-permanent process that dewaves anything from one stubborn strand to a whole head of hair.

Directly left: This round, slightly egghead shape of hair dips shaggy bangs towards the face, then waves gently back to hug the nape of the neck. One precise curl flips out on to the face. By Antoine, at Saks Fifth Avenue; Neiman-Marcus.

Left, below: The cockatoo coiffure —long hair in front, pulled into a topknot of curls; duck-tailed back. By Michel of Helena Rubinstein.

Above, right: The ribbon wave—one soft sweep of hair moves from a deep side part straight across the brow; another shorter ribbon curves down over the ears. The back is short. By Coiffures Americana; at Bergdorf Goodman.

Right: 1960 pompadour; again the hair is long in front, short at the back. The height is managed by teasing, and a few ingénue curls bob freely at the sides just at ear level. This, by Tony Migliaro of Walter Florell. For some of the new facts about hair shapeliness and hair therapy, see page 141.







Navy blues: a change for the bluer

Four overtures to autumn: day dresses, all in a new navy blue that's bluer, handsomely receptive to black hats, gloves, shoes. Three dresses with new skirt fullness; one, an eased-up sheath. *Left:* Sheer wool dress in bluer navy blue, with silk satin edging the neck and sleeves. Easements: gently fitted top, full skirt. By Herbert Sondheim, of Or de Laine fabric; about $110. *Right:* More of the full-skirt idea in navy-blue sheer wool, with silk faille touches, widened neckline. By Herbert Sondheim, of Forstmann fabric; about $110. Both dresses, this page, at Saks Fifth Avenue; Woodward & Lothrop; L. S. Ayres.



Left: Bluer-than-navy dress of grained silk that extends its working hours to include dinners in town. This, slim but not stringent, getting its relaxation from a box-pleated top and skirt, elasticized waist. By David Goodstein, of Maxwell fabric; about $115 at Saks Fifth Avenue; Neiman-Marcus. *Above:* Navy-blue thin wool dress with softened top, a skirt in the round—gathered fully to a slightly lowered waist. Attachments: two big buttons at the neck, a blue calfskin belt. By Harvey Berin, of Forstmann fabric; about $90 at Saks Fifth Avenue; Harzfeld's. High hats on both pages, by Mr. John.

What your house can do to you—and for you

The power of the

A friend once confessed, when asked to describe his ideal house, that he would rather eat Grape-Nuts in a palace than steak in a hovel. Although most people would find his decision extreme, his point of view has a good deal to be said for it: the place one lives is as important to the well-being of the spirit as diet is to bodily health. "Upstairs" and "downstairs," "indoors" and "out" do more than describe physical facts of architecture. For most people they have strong psychological connotations as well. A child can be kept upstairs as a punishment or allowed downstairs to attend an adult party as a treat. Indoors implies confinement when I am sick, but delight when I am well and stay at home to bake a cake on a rainy afternoon.

Almost everyone has been at a party in a room so small and low-ceilinged that voices gradually became subdued and shoulders hunched as guests tried to make themselves over in scale with the room. An enormous, manorial room sometimes inhibits to an equal degree, dwarfing people, limiting conversation to uneasy small talk, and keeping everyone on the edge of his chair. There are rooms so impersonal that it seems one is being entertained in a doctor's office; rooms so overdone that one immediately questions the motives of people who can make their home in a stage set; rooms so bare that it is on the tip of one's tongue to ask if the owners are moving out the next day. And then, occasionally, one enters a room and feels the spirit unfolding, taking off its hat, putting on its slippers, and calling the place home.

Once I spent a lonely winter in Paris, a winter that might have been unbearable had it not been for one such room. After a month in a hotel painted a depressing shade of custard and gravy, I found myself spending far too much time at the movies or in the Luxembourg Gardens. Growing desperate, I stopped in, for perhaps the hundredth time, at the Hotel Stella, on the off-chance that there might be a room. I had been told that the hotel was delightful, but the three sisters who ran it were zany, unpredictable, and incapable of giving a straight answer. The word "reservation" didn't exist in their vocabulary, and they were known to prefer young men as tenants.

All I knew of the place was a semi-surrealist mural on the corner of the building, incorporating the words, *Défense d'Afficher—Loi du 18 juillet, 1881*, which I later discovered had been executed, in lieu of rent, by a penniless artist-inhabitant; a white marble plaque with the name of the hotel gilded in *art nouveau* script; and the front hall, with a door at its far end bearing this mysterious inscription: "It is forbidden to open this door before April 21st." (I never discovered why.) So far I had not been beyond the foot of the stairs, for the face of one sister or another always appeared over the banisters, informing me that the hotel was full up. But on this day I was able to make it half way up the first flight. Yes, they did have a room. I moved within an hour.

The room was large, and looked, because of its high ceiling, more elegant than it was. The mellow autumn sun, entering through a tall window, streamed on a faded carpet and into the deepest corners of the room. The wallpaper was patterned with roses. Hung above a black marble mantel, an expanse of mirror in a gold-and-black frame doubled the size of the room with its reflection. There were two tables—one for cooking and one for writing—an armchair, a couch, an enormous armoire, and a big bed tucked into an alcove. The carpet was threadbare in one place; a leak had spotted the wallpaper brown; the floor and the ceiling sloped a little.

But shabbiness and irregularity were part of that room's charm, and charm it did have, neither of the self-conscious brand which cloys within an hour nor of the artificial kind which shows the heavy hand of the decorator at every turn, but charm, subtle and natural. It was the charm of a woman, no longer young, who manages to stay pretty without stooping to garish mimicry of girls half her age; a worldly woman who keeps what she knows of life to herself, so that the men who tell her their troubles feel unique, important, never suspecting that she has heard the story before.

The room was ready to watch and listen, to comfort, keep silent, and only occasionally reprove. It had time and patience; never once did it let on that it had witnessed other solitudes. Worn and moulded by occupants over a hundred years or so, it had gradually become accustomed to humankind. Unlike the brash, sterile, resistant rooms in some modern buildings it was a room for people, quietly fitting itself to the ways of its successive tenants, never forcing them to remodel their lives to meet its demands.

I had begun to understand what makes a room humane about a year before, when, in the course of a summer trip, I had visited two villas near Venice designed by the sixteenth-century architect, Palladio. Almost the first country houses, these villas are still among the best; they are the architectural ancestors of buildings by Inigo Jones and Adam in England, and of Jefferson's Monticello. Like these later buildings, they have helped make possible an eminently graceful way of life; in their four hundred years they have witnessed countless late breakfasts, early teas, long country walks, and amateur astronomy sessions on the terrace of an evening. Malcontenta,

house you live in

BY PHYLLIS LA FARGE

a high, cube-shaped house, rises among willow trees on the shores of the Brenta. Maser, long and low, rests on the slope of the Dolomites' first foothill, overlooking orchards and vineyards as far as the eye can see toward the Po.

Colonnaded porches and arcaded galleries, cool terrazzo and tile floors, trompe-l'œil murals by Veronese: the villas have more than their share of delights. But their beauty and humanity is not made solely of porches, floors, and paintings; nor does it depend upon the exquisite care their present owners give them. It is a matter of proportion and of light. Viewed from outside, the houses appear relatively small, compact, and unostentatious; inside, however, they are spacious and elegant country houses for people accustomed to palaces. The dimensions of each room, moreover, are related to the over-all proportions of the house in such a way that to be in one room is to feel the whole, and to feel that sense of architectural "rightness" that one feels in a Greek temple. The psychological effect is extraordinary: in those villas I felt as if I too had achieved a kind of ideal proportion, neither too big nor too small for the room—or for my own skin. The result was a matchless sense of liberty and ease, a vivid inkling of the free movement and shapeliness envisioned by the painters of the Renaissance.

The proportions of a place determine whether it can satisfy one's need for privacy, retreat, momentary solitude, and, on the other hand, society, expansiveness. At the Hotel Stella, the alcove, where with *café au lait* and a book I was snug on the dampest February morning, balanced the larger room with its cooking and writing tables, its chairs and sofa for guests; in the Palladian villas, whitewashed bedrooms, tucked under the eaves like swallows' nests, complemented lofty marbled reception rooms, their walls exquisitely frescoed with hunting or banquet scenes. A dwelling is deficient if it does not provide, as those provided, for both the public and the private self.

A sense of privacy often comes from waste space. A house with an adequate number of rooms still might give no sense of peace to those living in it. If its proportions are too compact, even if its walls are thick, the occupants will feel close upon one another. Although I had a bedroom of my own in the New York apartment where I was brought up, I felt most at ease in the unused maids' rooms back of the kitchen, cut off from the rest of the apartment. They were small and looked out onto a dingy air shaft, but there I had the feeling, experienced again years later in the alcove at the Stella, of being able to think my own thoughts.

The dining room is frequently the most "public" room in a house. There, a family, scattered during the rest of the day, gathers to enjoy its most expansive moments. My parents' generation condemned the dining room as a waste of space, definitely superseded by modern ways. This idea, fortunately, is losing ground; there is something more than eating involved in a dining room. Going into the dining room for a meal prepares one, psychologically, to relax and put aside work or worry for a while. Conversely, a break often occurs upon leaving the dining room from which the rest of the afternoon or evening never thoroughly recovers; it is hard to preserve over coffee the conviviality felt over the soufflé. A "room divider" has none of the beneficent social effects of a dining room. A divider does not change the basic proportions of a room; it can not provide a sense of privacy or sociability.

In my grandmother's house, I first understood the importance of a dining room. I lunched downstairs with the grownups from the age of three on, even though, for the first years, I had to sit on the Manhattan telephone directory in order to reach the table, and occasionally nodded off over my junket. But no matter how sleepy, I was always aware that the meal was a social occasion, enhanced somehow by the beauty of the room. Large, the most handsome in the house, it was proportioned to seem at once airy and solid. The carpet was a peaceful blue. Facing the windows, gold-framed Swiss ancestors, untouched by our talk, stared stolidly out at Long Island Sound. I remember that as the adults neared the end of their dessert, they would push their chairs back and a little aslant from the table, cross their legs and light cigarettes. There was something luxurious about this gesture which I envied (I had to sit close up to the table until excused at the end of the meal), imagining that it was an adult prerogative to which I, too, would someday attain. Only recently I realized that it was the room as much as anything that gave the grownups their status, the room which put my elders at their ease.

Lighting, like proportion, must cater to both the public and the private self. Light governs the mood of a house, and since most people enjoy a diversity of moods, they welcome some mixture of light and shadow in the place they live. In the Palladian villas the brilliant, bold Italian sun enters through conventionally-set windows or through skylights and lucarnes set high in the wall. But once inside, it is transformed into a diffused luminosity very like the glow which makes Venetian painting magical, *(Continued on page 149)*

The dramatic shoe

News in shapes, textured leathers, red-to-brown colours

Not one of the new shoes is plain as an old shoe; all have excitement in one way or another, some in several ways at once. Shoe shapes are slender, with toes attaining new peaks of pointedness—even country shoes are narrowly tapered and graceful. Special news on the shoe front is the mediaeval toe—an extended point with straight sides, sometimes squared at the tip—usually found in thirteenth-century portraits, peeping from voluminous skirts (since this shoe-shape was limited to peep-status, the best of its message never reached those historic ladies: the ankle and instep flattery which modern versions of mediaevalism are openly indulging in now).

Shoe textures are making news—grainy leathers with handsome topography, silks printed in dimensional patterns, glossy calfskin played against suède. Smooth leathers are shinier, and given texture by perforations, stitching, planes of shape. Lizard, cobra, and emu (first cousin to an ostrich) are important this season, their bas-relief surfaces showing up everywhere in shoes for day and later.

On the colour scene: new darkened reds, ambered browns, and all the nut-and-berry shades in between. About the reds: they're to be treated like browns, and can go wherever browns go on their own power. (Claret and mahogany shades are particularly smart with tweeds in black and white, beige, grey. What *not* to wear them with: other reds.) Even black is up to new tricks of texture in lizard and alligator; for late day, there's a glossed horizon—shiny black calfskin and satin.

Stockings enter the picture here in rotogravure—new shades of brown including chocolate, taupe, topaz, to wear with brown-to-red shoes. Stockings are also seconding the texture motion in interesting new ways, ranging from ribby country weights to filmy jacquard laces for evening.

The belted shoe—
darkened red
with a new point

A shoe with news from all directions,
superimposed on the opposite page—
the barky background, a trunk line for the
grainy texture of the claret-red kidskin.
Here, the mediaeval toe—spearheaded
to a point of new length and narrowness.
Girding the instep, a belt-width belt
with great swash and buckle. By Pappagallo,
of John R. Evans leather. About $20,
at Miss Bergdorf of Bergdorf Goodman;
Montaldo's; Joseph Magnin; Meier & Frank.

GORDON PARKS



The dramatic shoe –

new textures, pheasant greens,
and forestry browns

The page: pheasant-printed silk shoe in brown, green, rust, with a peak at one side.
By Christian Dior-New York; at Bonwit Teller; Harzfeld's; Neiman-Marcus; I. Magnin.

GORDON PARKS

From the top down:
Truffle-colored lizard, square pointed toe, by Newport Echo at Lord & Taylor. Rich chocolate calfskin and suede. Andrew Geller, Herbert's Saltowne.
Caramel emu; rapier toe by Customcraft, at Lord & Taylor, Neuseler.
Espresso-brown cobra calf shoe, By Nature, Bridge of Arnold Constable; J. P. Allen.
FOR MORE DETAILS, SEE PAGE 142





Marooned on the opposite page, more of the dark red shoe idea, these two pairs, both alligator. The pair at upper right, opera pumps with mediaeval toes, extra-long and squared flatly at the tip. Short of the point, a small covered buckle and tab. By Margaret Jerrold, of Fleming-Joffe alligator tails. About $33 at Lord & Taylor; Famous-Barr; Bullock's-Wilshire. The shoes at lower left, a pair of dark-red alligator opera pumps, their pointed toes bevelled to smooth and slender elegance. These, by Evins, of Fleming-Joffe leather; about $85 at I. Miller, New York; Neiman-Marcus; Neusteter's; I. Magnin. On this page, an evening shoe of dark-red moiré silk with narrow pointed toe, fringed bow, high thin heel. By Herbert Levine; about $45 at Bonwit Teller; Harzfeld's; Frost Bros.; Joseph Magnin.

GORDON PARKS

More shoe drama—
the berry-red play
in alligator, in moiré silk





Dramatic shoe-shine—the blacks

Black shoes, here, with a new dimension to their blackness—surfaces textured or glossy, or a combination of both. *Starting farthest left and going clockwise; first:* Country shoe of black hair calfskin with square toe, round tab that fits over lacings. Low, shaped wooden heel. By Capezio; of Leather's Best hair calfskin. About $17 at Lord & Taylor; Famous-Barr; I. Magnin. *Second:* Opera pump for late day, of shiny black calfskin with teardrop cutouts at heel and toe. By Delman; of Loewenstein lustre calfskin; $40 at Bergdorf Goodman. *Third:* Black satin opera pump for evening, with small rhinestone marbles at one side. About $33 at Saks Fifth Avenue. *Fourth:* Day shoe of black matte calfskin with texture contrast—lizard inserts at the toe. By Palizzio; of Donovan calfskin, Fleming-Joffe lizard. About $26 at Lord & Taylor; Woodward & Lothrop; L. S. Ayres. *Fifth:* Suit shoe of black calfskin with more lizardry at the toe—inlaid pieces, a string bow. By Julianelli; of Hubschman calfskin, Fleming-Joffe lizard. About $43 at Bonwit Teller; Himelhoch's; Harzfeld's; Frost Bros. *Sixth:* Opera pump of black lizard with small buckle at the toe, glossing a black wool tweed suit with longer jacket, box-pleated skirt stitched to sub-jacket level. Shoes by I. Miller; about $37 at I. Miller, N.Y.; Hudson's; I. Magnin. Suit by Seymour Fox; about $190 at Bonwit Teller. Hat by Emme. Hanes seamless stocking, black-coffee coloured; at Altman's.

New
impersonations:
make-believe furs

Fake furs are in with a new and more-than-passing rush this season, and they're frankly and delightfully [illegible] out to establish a look all their own.

Left: A blend of Orlon-and-Dynel that fakes for black broadtail. This is a coat that takes its fashion status casually: it's straight, buttonless, with margins bound in black braid, and the sleeves end at the three-quarter mark. By Sportowne, about $90. At Bloomingdale's; Wanamaker's, Phila.; Dayton's. Earrings by Alfred [illegible]

Right: Disguised as white lamb, a fleecy imported fabric of wool-and-Dynel. The coat is double-breasted, has a big cozy collar and is [illegible] in true [illegible] fashion at the waist. By Modelia; about $90. Lord & Taylor; Hudson's; Frederick & Ne[illegible]





The first glimmer of brocade

For the first evenings with a winy dash of autumn in the air—two dresses that have just what's wanted: the gleam of brocaded fabrics, of chrysanthemum colours. *Facing page:* Glowing copper-and-white brocade for late-day—designed by Jean Dessès (pre-Collections) especially for Nanty. Of Staron silk-and-linen brocatelle. Eisenberg bracelet. Both at Bergdorf Goodman. Dress, also at Al Rosenthal; I. Magnin.



Left: Brocade dress in cherry-red and gold—delicious to put on for cool evenings now; likely to shine at dinner, the theatre, all winter long. Really an overblouse and skirt, cut very easily—the overblouse is high-necked, low-waisted, and buttoned down the back. By Mollie Parnis, of acetate-and-Orlon woven with metallic threads (fabric by Len Artel). About $185. At Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Mosell cigarette case. Vendôme earrings.

LEOMBRUNO-BODI

The put-over: new repertoire





Cropping up everywhere this autumn—the put-over; lengthier now, it's often worn shoestring-sashed.

Left: A black velvet put-over, worn with a long, soft, graceful, black velvet evening skirt: Vogue Patterns 5096 (top) and 9837 (skirt). Velvet of Du Pont acetate and Avisco rayon by Martin.

Above: Country put-over, long, supple, with tapered pants. Vogue Patterns 9831 (top); 9362 (pants). Forstmann beige doeskin-finished wool flannel.

Other views, yardages, sizes, page 17.

TOP: VOGUE PATTERN 5096
SKIRT: VOGUE PATTERN 9837

TOP: VOGUE PATTERN 9831
PANTS: VOGUE PATTERN 9362

Below, left: Grey flannel put-over—with pleated grey flannel skirt, a big slouch hat of fake leopard. Vogue Patterns 9565 (top); 9903 (skirt). Forstmann worsted flannel. Hat by Mr. John. *Below, right:* Important new evening look: a long-stemmed silhouette, a covered-up top very like a pull-over sweater. Vogue Patterns 9709 (top); 9786 (skirt). Persian print in coral, green, and gilt threads; William Skinner's cotton-Mylar-and-nylon fabric.



TOP: VOGUE PATTERN 9565
SKIRT: VOGUE PATTERN 9903

TOP: VOGUE PATTERN 9709
SKIRT: VOGUE PATTERN 9786

LEOMBRUNO-BODI



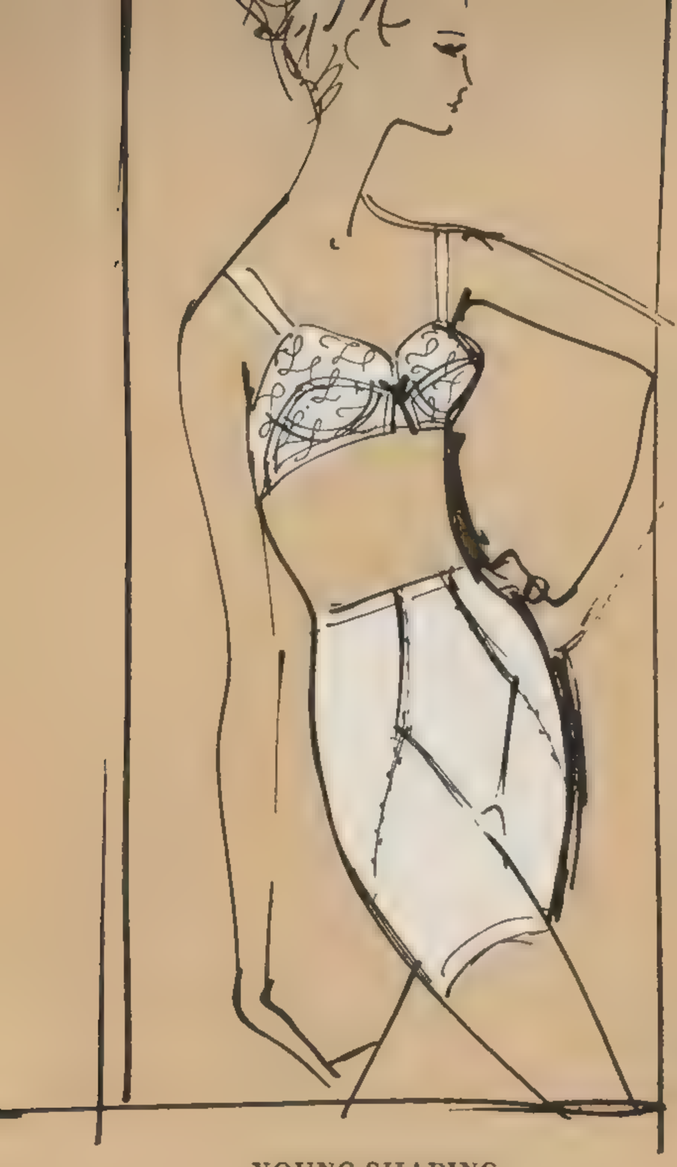
FASHION NATURALS

The first wool dress; three in the running

What makes a dress a fashion natural—like the three here? Just this: a sort of immediate rightness, a perfect-to-put-on-now quality—plus fashion-mileage for several seasons ahead. *This page:* Brown and black—like the other B. and B.—are more delicious together. Here, a sheer wool dress plaided in brown and black, with a pleated skirt, dropped waistline. By Georgia Bullock, in Bellaine wool; about $90. At Lord & Taylor; Julius Garfinckel; Frost Bros.; I. Magnin. Coiffure by the Breck Salon.



A new brightness, azalea pink, to wear alone now; later under a brown wool coat—or furs. *Left:* Azalea-pink wool sheath with vertical strips of welting that give a long, easy line; short sleeves with welting "cuffs." About $100. *Right:* Marvellously loose-limbed sheath of azalea-pink wool, banded with welting around the neckline and down the front. About $100. Both dresses by Georgia Bullock. Both at Lord & Taylor; Julius Garfinckel;. Frost Bros.; I. Magnin. Both coiffures by the Breck Salon.



YOUNG SHAPING
FOR SWEATERY CLOTHES



ELASTIC ON NEW LOCATION

Shapes: the new easy policy

The figure-word now is *flow*—no sudden ins and outs, but a gently sculptured line that looks, simply, like the most natural beauty in the world. In the ideal figure, bosoms are softly rounded, waists tapered but not tortured, hips lean and long as a trophy statuette's. Here, to help shape your figure in these lines: new non-stricture structures with fresh developments—bias panels, super-stretch inserts, strategic stitching, all engineered to give a figure the un-rigid control that's required now by the soft—but revealing—shape of autumn clothes.

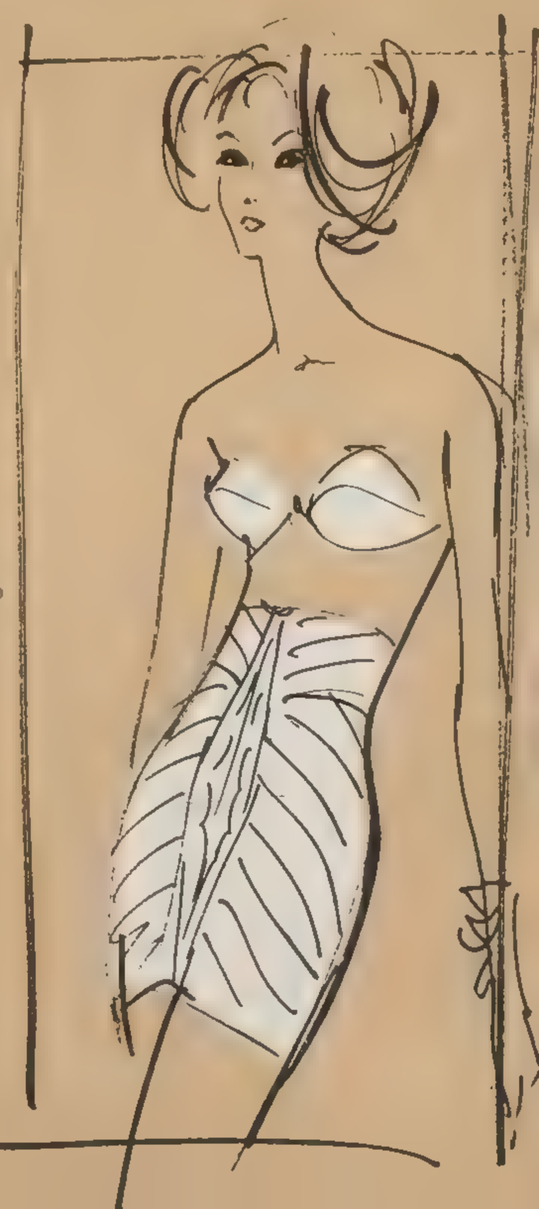
Upper left: Shaping for the young figure and the young, easy clothes that go with it. The brassière, embroidered nylon with a seam that curves over the bosom to give a rounded, natural contour under sweatery tops. The pantie-girdle is a one-layer shell of nylon power net with bias-cut panels that smooth hips at the sides—in preparation, perhaps, for a bias-cut skirt, or a skinny length of pants. At front and back, elasticized acetate-and-cotton satin sections; these, with minds of their own about firmness. Both, by Maidenform. Brassière, about $3; girdle, about $8. At Bloomingdale's.

Upper right: Long-line brassière with embroidered nylon marquisette top, all the rest elastic. Across the midriff front, the elastic stretch is up and down; at back, it stretches around. An edging of elastic around the top at front adds an easy give-and-take, prevents a pull on shoulder straps, and shoulders. By Bali; about $8 at Altman's.

Below left: New rubber plants—brassière and girdle, both of rubber and lined with Helanca nylon, giving smoothness plus all four freedoms (up, down, sideways). The brassière has nylon lace across the bosom, rubber around the back; the girdle has a stitched front that firms without panels. Both by Perma-Lift, in champagne colour. Brassière, about $5; girdle, about $9. At Gimbels.

RUBBER,
ERASING INCHES





LIGHT ELASTIC,
WAVES OF
STITCHING



MIDRIFF THAT
NETS FIVE INCHES

Opposite page, lower right: Waves of control in a girdle of nylon power net that reaches three inches above the waist. Very lightweight, gathering its strength from reinforcements woven in with wave-like stitching, narrow panels at front and back of nylon leno that stretches vertically. By Nemo, in Du Pont nylon; about $13 at Altman's.

This page, left: All-in-one with a new net gain—a mid-section of fish-net, elasticized to allow for five inches of stretch with no strain on wearer, straps, or hosiery, thereby adapting itself to virtually any length of figure. This, perhaps, the solution for anyone who has denied herself the all-in-one smoothness on the basis that correct proportions were unfindable. Other points here: a body of nylon power net, nylon lace brassière, firmness panels of satin woven with Lastex, fore and aft. By Peter Pan, of Du Pont nylon; about $19 at Arnold Constable.

Right: Girdle that's all dips and curves with no straight lines—following the principle that the body is too. The waistline is V-cut at front and back, with bias sections of nylon power net at front and back for slimming. At front, sides, back, strips of elasticized satin. By Poirette, of Du Pont nylon; about $13 at Franklin Simon; Wanamaker's, Phila.

Lower left: For a fluid silhouette—this all-in-one that coaxes a moderately good figure into a fabulous one. Its method: a front panel of elasticized satin, darted for extra persuasion to give a smooth, concave line over the abdomen. At back, more elasticized satin, with nylon power net sides, nylon lace brassière. Down centre front from top to bottom, a narrow strip of down-stretch elastic. This by Treo; about $23 at Lord & Taylor; Neusteter's.

Lower right: Pantie-girdle with long legs and a new back feature—an elasticized satin panel that rides free over an upper waist section of nylon power net. Purpose of this arrangement: the waist section stays put when the body bends, since the satin panel is not attached at the top, can stretch down without disturbing the placement of the girdle. More elasticized satin panels are at sides and front, with segments of nylon power net in between. To make life easier, there's a side zipper. By Cordé de Parie; about $15 at Bloomingdale's.



DOUBLE-DIP GIRDLE,
BIASED ABOUT HIPS



ALL-IN-ONE WITH
HIDDEN PERSUADERS

GIRDLE WITH
SPLIT-LEVEL BACK



Passkeys to new young wardrobes



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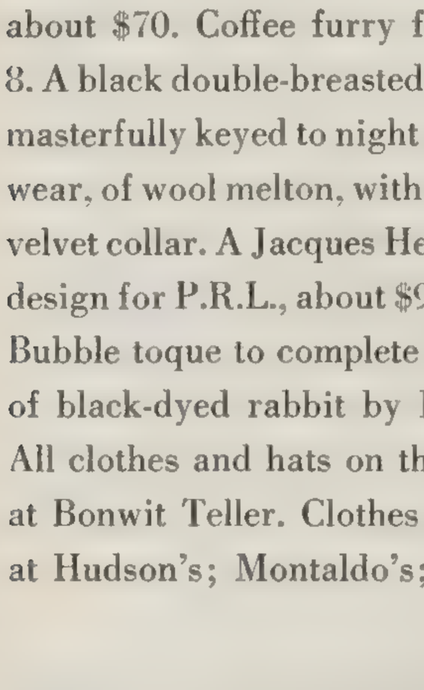
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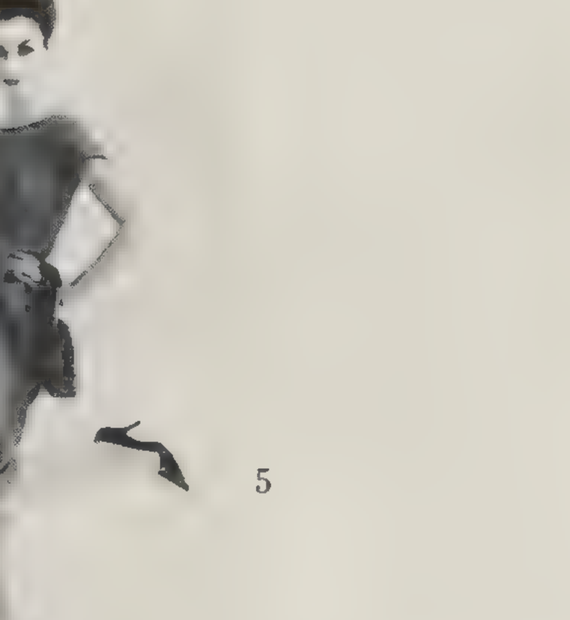
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Sorted out like keys on these
two pages are new young clothes—
all with untensed, fluent lines—
to open up the season. (All in junior sizes.)
1. Key colour combination
this season, black and bright
navy blue in this Black Watch plaid
wool suit and navy-blue wool
sleeveless middy blouse.
By Lanz, about $90.
Brown velours pillbox, by Madcaps.
Life Stride shoes.
2. Daytime sleevelessness
in a cerise wool twill dress,
rounded skirt. By Lanz in
Stevens fabric, about $36.
3. Oxford grey two-piece middy dress
of wool jersey, straight but not tensed.
By Lanz, about $36. Satin banded
green loaf hat of beaver felt,
a John Frederics Charmer.
4. To unlock any number of
late day and evening situations,
this lavender Paisley, eased-up
sheath of sheer Onondaga wool.
About $50. All-Lanz junior sizes.
Clothes, hats, this page: Bonwit Teller.
Clothes: Wanamaker's, Phila.; Frost Bros.

5. Passkey to bright winter days,
a red wool panel-pleated dress
firmed with Keybak-lining.
Heim Jeunes Filles for Hayette,
about $40. Red velours bulb hat by
Betmar. Herbert Levine shoes.
6. Bare black dress
with stand-out umbrella pleated
skirt. Heim Jeunes Filles for Hayette,
of Avisco rayon and silk, about $60.
Black velvet pillbox, ribboned
and veiled, by Madcaps.
7. For a country weekend
or a day in town, this dress and
jacket of brown and black checked
wool. Belt and pocket piping of
leather. Heim Jeunes Filles for Hayette,
about $70. Coffee furry felt pillbox.
8. A black double-breasted coat
masterfully keyed to night and day
wear, of wool melton, with a
velvet collar. A Jacques Heim
design for P.R.L., about $90.
Bubble toque to complete the look,
of black-dyed rabbit by Betmar.
All clothes and hats on this page,
at Bonwit Teller. Clothes also
at Hudson's; Montaldo's; I. Magnin.



5



6



7

8

More passkeys to the new young wardrobes







The master key here is the new feeling for relaxed lines—for pleats in quantity and very full skirts; for a young, easy fit. *Left:* In crisp grey Glen plaid, a dress with town-tailored assets that include a skirt that comes full circle, a high neck, white linen cuffs trimmed with black buttons and bows. By Mam'selle of Orlon and rayon, about $50, in junior sizes. Red brushed felt toque by Betmar. Both: De Pinna. Dress, also Julius Garfinckel. *Left, below:* Put-over with pleated skirt in Parma violet, important autumn colour. By Mr. Gee of Alamac Thalmatte jersey of Orlon-and-wool; put-over, $18, skirt, $23. De Pinna. Handbag by MM. *Below:* The new long-stem look—in newly important lilac: turtle-collared dress that breaks into pleats at hip-level. The soft belt ties front or back. By Sue Brett of Alamac Thalspun jersey of Orlon-and-wool, about $23; in junior sizes. Franklin Simon. *Right:* Pepper-and-salt tweed dress with its own bias-bound jacket. The dress has a round neck, short sleeves. By Jane André of Orlon and wool (Milliken fabric), $50; junior sizes. Lord & Taylor; Marshall Field. Coro earrings. Shoes: Christian Dior-New York.





LEOMBRUNO-BODI



Report on the nursery school work-clothes

These clothes, for the three-to-six nursery school crowd, can—with all their charm—stand up to finger painting, or such Polly Flinders antics as sitting in the cinders to warm pretty little toes.
This page: The apple coveter has on a smock of brown denim with brown-and-white gingham. By Joseph Love of Avondale cotton, in sizes 5-6X; about $4. Boys & Girls Shop of Bergdorf Goodman; Hutzler's; Neiman-Marcus; I. Magnin.
Right, above: Bright red dress with a red-and-white gingham pinafore that can be removed after the ice-cream cone has been studied long enough to drip. Dress by Sunny Lee in sizes 3-6X, about $11, at Best & Co.; Hutzler's; Neiman-Marcus.
Right: In the Christopher Robin genre blue denim overalls, white broadcloth shirt. By Merry Mites in sizes 3-6. Overalls of Avondale cotton, about $5; shirt of Springmaid cotton, about $3, at Saks Fifth Avenue; Hutzler's; Neiman-Marcus.
Far right: Gold corduroy pinafore, rickracked and braided like a Tyrolean doll's, worn over a gold-and-white gingham dress. By Youngland of Cone corduroy and Dan River cotton in sizes 3-6X, about $9, at Altman's; Hutzler's; Neiman-Marcus. All shoes and Helanca nylon stretch leotards by Capezio. On the directing hand, jewellery from Eve.

TONY YNOCENCIO









Report on children's special-day clothes

The idea here is well-behaved and charming clothes—comfortable, unaffected, and easy to take care of—for Sundays, parties, visiting Grandmother or other impressionable relatives. Like the great actors they are, children welcome a change of character from the school work-clothes to special-day clothes, all these with a sweet and tractable nature to act up to.

Far left, top: Raspberry gingham and raspberry lace in a dress of cotton and Arnel. By Jack Honig, in sizes 3-6X, about $5 at Gimbels.

Far left, centre: This dashing little male lead wears an Eton jacket, curry-coloured shredded with brown; curry-coloured pants. Both jacket and pants by Imp Originals of Crompton corduroy in sizes 3-6, about $13, at Altman's.

Far left, below: Victorian party dress in green, black, and red cotton print with white rickrack and white buttons. By Tiny Town Togs of Wm. Simpson cotton in sizes 7-12, about $9, at Best & Co.

Near left: Pale-green cotton dress striped and flowered like French ribbon, ecru lace and velveteen trimmings. By Cinderella (3-6X), about $6, at Boys & Girls Shop of Bergdorf Goodman.

Right: Deep-blue dress, its manner sweet and unaffected, with pale-blue collar and cuffs, waist smocked in many blues. By R. A. R. Moppets (7-14), of Ameritex cotton about $9. Gloves by Dawnelle. Both at Best & Co. Dress, Hutzler's; Dayton's. On adult hand: Jewellery from Eve. Chairs with trompe-l'œil children in them, by Laverne.

TONY YNOCENCIO

HAPPY IDEAS

for late summer in Europe

Sirmione—in the Italian lake country

Sirmione, a peninsula jutting into the Lake of Garda, is a dreamy stop on the unnerving *autostrada* between Turin and Venice. Framing the entrance to this village is a moated Renaissance castle, floodlit at night, its tall crenellations like tulips against the sky. At the tip end of the village stands the Villa of Catullus, once that Roman poet's country house, now a mass of towering ruins. (Although Valerius Catullus is said to have been born in Verona, some scholars believe that he was born in Sirmione, about 84 B.C.) Below the villa, from the unpeopled bathing place where a level rock stretches like a sand bar into the water, swimmers might see, as D. H. Lawrence did in 1912, "a blood-red sail like a butterfly breathing down on the blue water, whilst the earth on the near side gave off a green-silver smoke of olive trees . . .". The walk to the ruins, an easy ten minutes, is along cobbled streets, past shops, *caffè espresso* bars, and flower-rimmed hotels; for non-walkers, a toy train runs to and from the ruins. At the Pensione Castello, some rooms, for about $5 a night, have vine-hung balconies looking over the moat of Sirmione's extraordinary castle. The Villa Cortine Palace, a large pseudo-Palladian place with fountains, cypress trees, and a bathing pavilion, has double rooms, with bath, for about $9.

To cross the Irish Sea—new automobile air lift

For the first time, motorists in England or Ireland may take their cars along this summer on the air-hop between Liverpool and Dublin—a fifty-minute flight, against the nine-hour boat trip. A dozen flights each way are scheduled for most Saturdays and Sundays until October 1 (fewer on week days), making a weekend crossing easy, although expensive—$35 one way for a small car, $70 for a large car, plus $13 for each passenger. (Note: for the twenty-minute flight across the English Channel, fares range from $14 to $56 a car, depending upon its length, plus about $8 a passenger.) For both the Channel and the Irish Sea air lifts, rates go down in October.

A good Swiss inn—with lake and mountain views

For travellers with children, who tend to think that the winning travel ticket combines water, mountains, and the acquisition of some bit of lore to be reported upon when school begins, a pleasant place to spend a night in Switzerland is the Hotel Tellsplatte in Sisikon, with the steamer to William Tell's chapel right at hand. A clean inn with an airy restaurant looking over the Lake of the Four Cantons, a branch of Lucerne, the Tellsplatte has, from its rooms, views of snow-tipped mountains thrusting up from the narrow strip of lake. The food is solid and plentiful; the price for a double room, $5.

In Brussels, a good restaurant with small prices

In Brussels, a few steps away from the Grand' Place—where the Belgians sell produce at dawn, flowers all day, birds on Sundays, and beauty all day and night—is the Restaurant Chez Jean. The two chefs, father and son, make something particularly delicious of mussels, onions, celery, and cream—*moules à la poulette*, good with either pale beer or cooled Moselle. Added up by the waitress on the white-paper tablecloth, the bill for dinner comes to about $2 a person. The address: 6 Rue des Chapeliers.

Between Italy and Greece, a new ferry for motorists

One way, new this summer, to take a car from Italy to Greece is aboard the Greek steamer, the "Egnatia," scheduled to make the overnight Adriatic crossing five nights every week until October 30. Sailing from Brindisi, on Italy's heel, at eleven o'clock in the evening, the "Egnatia" docks the next morning first at Corfu, then at Igoumenitsa, and steams on, twice a week, to a late-afternoon arrival in Patras, about one hundred and forty miles from Athens.

Once in Greece, motorists might drive through Thessaly, where, at Meteora, fourteenth-century monasteries cling like mushrooms to pin-peaked, nude cliffs—or to Delphi, its great spread of stone antiquities especially moving in the still, hyacinth-coloured twilight. Among comfortable over-night places, both the Hotel Olympion in Larissa, Thessaly, and the Tourist Pavilion at Delphi have rooms with private baths for about $3 a night. On the "Egnatia," which has air conditioning and a swimming pool, a seat from Brindisi to Igoumenitsa costs $10, a shared cabin with bath, $30. The car charges vary, depending upon size, from $15 to $30.

In a French painter's Connecticut mountain house

For its far-flung view alone, Bernard Lamotte, a French painter-illustrator-muralist, and his Boston-born wife bought their country house on the ridge of a New Milford, Connecticut, mountain. Because they had to catch a train, they did not stop to look inside.
That scarcely matters now, because in the fourteen years since then the inside has been completely reshaped and filled with comfort, wit, and quite unroutine charms.
One of these, a three-panelled screen showing the Quai de l'Horloge in Paris, was painted by Mr. Lamotte in lucent blues and whites with just one flash of red. He did it on assignment from Mrs. Lamotte who specified the street and the screen's purpose—concealment of the kitchen door. It provides (*opposite*) indoor dinner scenery.
(Mr. Lamotte has lately become a well-known adjunct to dining; he did the mural-paintings at New York's Côte Basque and is now working on new ones for the Pavillon restaurant.)
In colour empathy with the screen and reminiscent of Vuillard's "The Vuillard Family at Luncheon" and Matisse's "Dinner Table," the table is set with blue and white Meissen, a carafe of wine, Irish glass, pewter candlesticks—everything old but the red roses from Mrs. Lamotte's English garden. *More, page 134.*

KERTÉSZ

VOGUE'S FASHIONS *in* LIVING



Above, the hilltop house, higher than the clouds, and its sugar maples, planted full-size by the Lamottes. *Right,* the Bernard Lamottes at the edge of an alfalfa field, often visited in the evening by deer.



The freehand charm of an artist's house

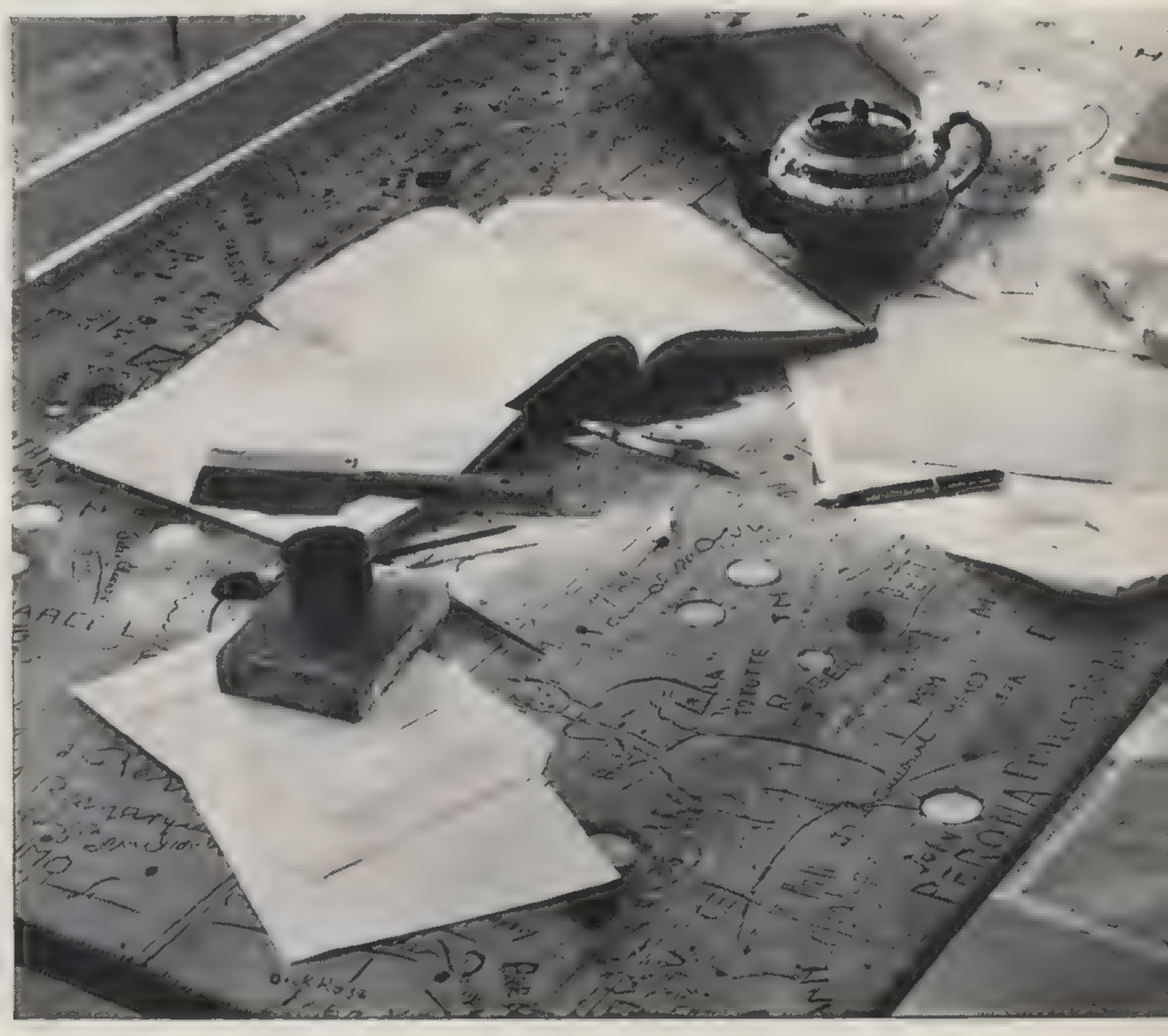
How the Bernard Lamottes live on a Connecticut mountain

"The architecture is outrageous," said Mr. Lamotte, who likes to wear a handkerchief around his neck and a French fisherman's cap on his head. Mrs. Lamotte, rusty-haired with eyes the colour of green tourmaline, added firmly, "The builder thought it was Cape Cod, but it isn't." When they bought their fieldstone-and-wood house, they decided to let its unclassifiable but not-without-charm exterior be. Impatient with the young trees there, the Lamottes installed three 35-ton sugar maples, which help shade three other Lamotte supplements—a terrace, a swimming pool, and a fieldstone studio. Safely out of shade range is Mrs. Lamotte's English garden, a thickly planted flower show she tends, usually, in a battered straw hat a male house guest left behind years ago.

Inside the house, the Lamottes removed the wall between a small dining room and a living room, made one 38-foot-long view-windowed room, *opposite, above,* and panelled it in native pine, stained walnut and then rubbed with casein paint. Covering only the dining section and its Louis XV *gibier* table, a coffered ceiling marks off that part of the room from the living room. On summer evenings a table on a small screened back porch off the kitchen becomes an alternate for dining. During World War II, theatrical, painting, and writing stars of New York's French colony gathered around that table, *far right,* and carved their names and initials on it at Lamotte's former New York studio. One of them, Saint-Exupéry, that blueprinter of an aviator's emotions, cut into the rough wooden planks a picture of *The Little Prince* and used those planks as a desk on which to write his enchanting book. Beneath the table, Mr. Lamotte keeps a bowl of water for an ash tray. To extinguish *his* cigarettes, as eighteen-year-old scars show, Saint-Exupéry used the table top. *(Continued on page 136)*

KERTÉSZ

Above, the living-dining room, red, beige, and wood, has two valley-view windows, an old French secretary—and many paintings, mostly by Lamotte. An Utrillo drawing is signed *Son pote*—slang for "your pal." *Right*, the desk on which Antoine de Saint-Exupéry wrote his famous story, *The Little Prince*. A copy of that manuscript is on the desk, arranged as it often was when St.-Ex worked in Lamotte's New York studio.





Left, the mountain-top
swimming pool.
Below, centre, the kitchen
has one old red brick wall,
three panelled beechwood
walls, a built-in grill,
and a still life by
Mrs. Lamotte, who, before
her marriage, was a painting
student of Mr. Lamotte's.
Below, bottom, the bedroom,
yellow, white, and green.
A mirrored panel reflects
the swimming pool
just outside.

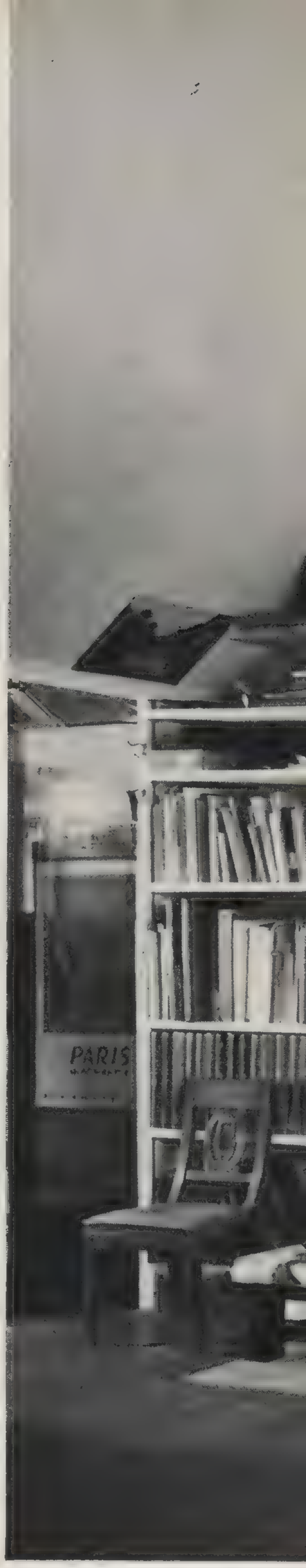


Artist's house *continued*

At 8:30 in the morning, Mr. Lamotte leaves his house for his studio, *opposite*, on what the Lamottes call the Left Bank of their property. Here he spends the day painting for his biennial exhibitions at New York's Carstairs Gallery, doing illustrations for books, or drawing, like a Victorian bookkeeper, with a quill. Occasionally, for relaxation, he inverts himself on a trapeze bar he has installed in a doorway. Over the doors hang Parisian street signs and everywhere glow the soft colours of Lamotte sketches for larger paintings. An extraordinary mélange of international souvenirs, working models of old steam engines, copper pans, art library, and frames, the studio is centred by a massive fieldstone fireplace, open on both sides, where chestnuts are often roasted. When there are parties, drinks are here before dinner in the house.

Post-six, Mr. Lamotte often switches his medium from painting to cooking, a subject on which he has firm ideas. Though Mrs. Lamotte does the vegetables and desserts and both Lamottes are often joined in the kitchen by a young village woman trained in Lamotte cooking ways, Mr. Lamotte takes charge of salads, certain hors d'oeuvres, and all meats. His steak routine, rigid, unvarying, starts with buying the meat on Thursday for Saturday night "to let it breathe." In a grill that fits in the red brick wall, *left centre*, he begins the fire, preferably applewood, *never* charcoal, three hours in advance. Just before the steak goes in, he throws a big batch of coarse ground pepper on the coals and gives the meat a brisk massage with salt and pepper. With his ever present pocket knife, a 150-year-old ivory folding knife with a razor-edged blade that he sometimes even uses at the Pavillon, he cuts around the border so the steak doesn't curl, then slashes the top with two crosses. A showman at food presentation, he carves the three-inch-thick slices at an angle, deftly and lovingly at the table. With the steak: a sauce of shallots and drawn butter, and string beans in a Louis XV pewter bowl. A carafe prettily corked with a folded paper napkin of Lamotte's design holds a young Beaujolais. Like his steaks, Mr. Lamotte wants his wine "to be able to breathe." More Lamotte food, page 147.





KERTÉSZ

Above, Mr. Lamotte at work in his studio. The shelves behind him hold a collection of art books, a photograph of Saint-Exupéry, a picture of a Bangkok girl done by Mr. Lamotte in early painting days in the Far East.
Right, the studio fireplace, open on both sides and hung with copper.



Collectors'

Four examples of one fresh find: cloths to collect—and keep on the table

On the theory that something beautiful should stay in view, the tablecloths on these pages are day-long, day-in assets—meant to stay on the table, with the possible on-and-off addition of mats or small cloths. (All the cloths here, to order from Helen Cole.) *Left:* A setting that begins with a cover of blue-and-white cotton damask from Brunschwig & Fils. On it, mostly white china: candlesticks from Roslyn Rosier; Royal Worcester plates and Spadini's china bears (some of them holding pinks), both from Tiffany. The cut-crystal Libbey glasses and the sterling silver flatware, Oneida's Heirloom "Stanton Hall" (six pieces $37.50*), both at Altman's. Salt dishes, ash trays, and tobacco boxes, at Robert Ensko.

BEADLE

cloths

Above: Two Belgian linen cloths—the top one lemon-yellow, the stay-put one white, citron, and mustard. Aside from the pink-velvet-ribboned stand of fresh asparagus from Soupçon, what the eye sees is clearly crystal: Steuben glasses, Tiffany candlesticks, Baccarat's pretty odds and ends. The Lenox plates are at Tiffany; the sterling silver, Lunt's "Mignonette" ($39.75* for a six-piece setting), at Plummer's.

Right: A sheer linen cloth veils an eighteenth-century French blue-and-white quilt, from Elinor Merrell. More blue and white: the Limoges plates from Baccarat, the delft jars and cruet stand from Roslyn Rosier (who also has the tortoise-shell cigarette box). The Blenko glasses are an eighteenth-century design; the sterling silver, International's "1810" ($39.75* for a six-piece luncheon setting), both at Altman's: the silver bell at Robert Ensko. *(Continued on next page)*

*INCLUDING TAX



Collectors' cloths *continued*

Here, another constantly beautiful, constantly viewable tablecloth: denim the colour of snuff, with black braid of Scalamandré silk. On it, a delicious play between the glow of vermeil and that of sterling silver. The silver, Wallace's "Antique," is at Plummer's ($40.25* a six-piece setting); the vermeil pieces—a seed pod, thistles in bloom, fish for salt and pepper, ash trays, candlesticks—are from Tiffany's magnificent collection. On each grey-and-gold plate lies a napkin of ecru linen, and, to hold a place card, a vermeil rose. The Limoges plates are at Baccarat, along with the crystal goblets; the napkins, at Léron.

*INCLUDING TAX

Coiffure news: the governing body and how to have it

The new coiffures are short, shapely, and non-curly, and because of the shapeliness, hair body and control and a smooth silky look are more important than ever. On this page is a quick survey of body-building aids, controls, and conditioners.

There's news in permanent waves—a long-recognized source of body. Bonat's new Captivating Wave has a neutralizing lotion with long-range conditioning action; it's left on the hair, deliberately not rinsed away, because it has a continuing revitalizing effect; available at the Walter Florell Salon. New Smartly Soft Wave by Realistic was designed for hair that has too much body, that's coarse and hard-to-manage; at the Lord & Taylor Salon.

A quick way to coiffure control, Helene Curtis' Spray Net comes in two strengths: Super Soft for light holding power and Regular for firm control. Dusharme Creme Hair Dressing promotes manageability and healthy hair sheen; use it for setting or between shampoos.

Crash program for hair recovery: a treatment routine at the Breck Salon to rescue hair dried or discoloured by summer sun. The first step might be a temporary hair colouring with Breck's new Stroke and Color, applied with a neat, fast technique; it has hair conditioning agents that do the work of a cream rinse. Step two: a Breck permanent wave to restore body. To remedy dryness, try Breck's special shampoo for dry hair and follow it with Hair Creme No. 1, massaged into the hair and scalp.

FOOT SAVER SHOES

For free Fall Style Folder
and name of nearest dealer, write:
Julian & Kokenge Company,
41 West Cherry Street,
Columbus, Ohio

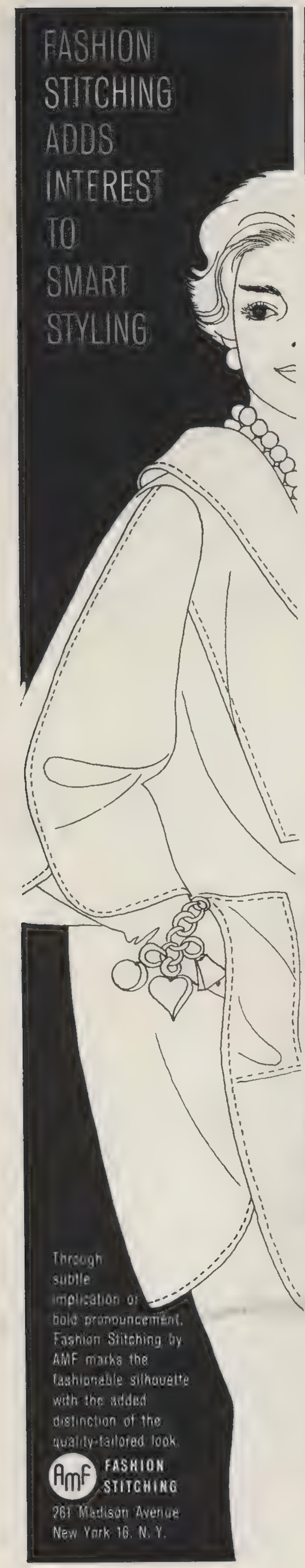
Foot Saver's exclusive
Shortback® last assures snug heel fit,
yet permits caressing foot freedom.



Most styles
19.95 to 22.95
a few slightly higher



FITTINGLY YOURS...



FRANK CROWNINSHIELD—EDITOR AND UNCLE

(Continued from page 91)

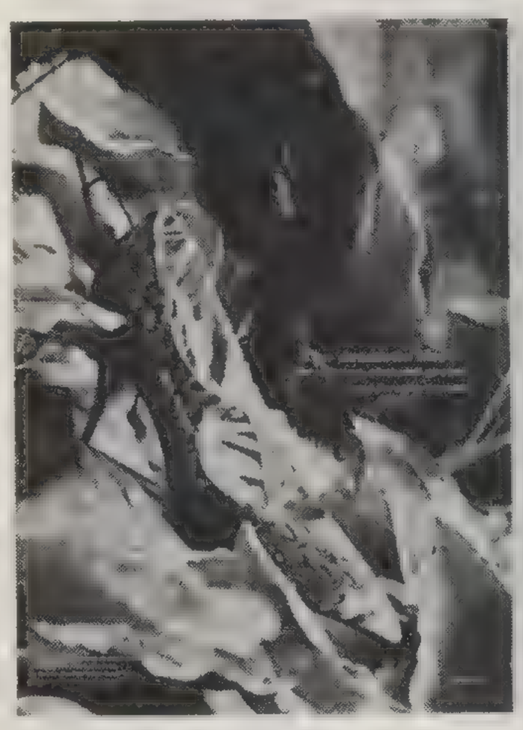
Later that same evening, however, he insisted I repeat to him a meaty epigram which a lady of his acquaintance had uttered at a party to describe her bridegroom's amatory prowess and versatility. With some diffidence (he was, after all, my granduncle and thus two generations removed from me), I told him the bon mot—in its unexpurgated version—which freely translated for these refined pages, went: "This is my new husband, everybody: he makes love to me like Casanova and he titillates me like the Marquis de Sade."

Uncle Frank replied instantly and without batting an eye: "Oh dear, poor darling—I'm afraid that means he does neither." And the gleam in his eye of up-to-date insight into those who are overly vocal about their sex lives need not have shamed either of the Drs. Menninger.

Still another of Frank Crowninshield's dichotomies was in the realm of tact. Though renowned for his urbanity and vivid awareness of the social niceties, he could at odd but memorable moments be almost militantly tactless. Some years ago, when my brother was a fledgling reporter on a small country newspaper, Uncle Frank took my then sister-in-law and myself to lunch at the Colony restaurant. At a nearby table he spied his old friend Mrs. William Randolph Hearst. "Milli-

(Continued on page 143)

Dramatic shoes—more about them





Pheasant-printed silk shoe, shown on page 108, in the colours a pheasant usually wears—brown, green, rusty orange. Designed by Roger Vivier, for Christian Dior-New York. About $30, at Avenia Bottier, Boston; Nan Duskin, Philadelphia; Irving's, Detroit; Boutique Bootery, Mountain Brook Village, Birmingham, Alabama.

The forestry brown shoes, shown on page 109. Starting from the top (right, above) and working down, the truffle-coloured lizard shoe: by Newton Elkin, of Fleming-Joffe Calcutta lizard. About $33, at Sakowitz; Livingston Bros., San Francisco. The chocolate calfskin and suède shoe: by Andrew Geller, of Thomas B. Harvey suède and Hubschman calfskin. About $27, at Julius Garfinckel; Harzfeld's; Dayton's; Best's Apparel. The caramel emu leather: by Customcraft, of Fleming-Joffe leather. About $23, at Guild House, Boston; Jelleff's, Washington, D. C.; Sibley, Lindsay & Curr, Rochester; Bullock's, Santa Ana. The country shoe of dark espresso brown cobra: by Natural Bridge, of Fleming-Joffe leather. About $12, at Hess Bros., Allentown; Krupp & Tuffly, Houston.



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FRANK CROWNINSHIELD— EDITOR AND UNCLE

(Continued from page 142)

cent, my dear," he intoned vibrantly across the room, "how lovely you're looking. Oh, say, Millicent, I'd like you to meet my little grandniece-in-law. You have a bond in common, you and she. You see, she is also a long-suffering, dedicated newspaperman's bride. And I thought possibly you might give her a few pointers." The subsequent hush in the restaurant was a little grey eternity that still, now and then, haunts my slumbers.

More often, however, the Crowninshield tact could be subtle and delicate. To any species of affliction, courage, or dilemma he responded warmly and with instinctive grace. Betsey Barton, daughter of his old friend Bruce, was one of his many protegées—not merely because of her youthful vitality and charm, but because he sensed in her from the moment they met, a gift for writing.

When Betsey had the tragic automobile accident that broke her back at the age of sixteen, he bombarded her with presents and jokes and tender little notes. One of the notes went as follows: "Dearest of all created beings: Here is a pillow for your back and a book for your brain. I also send you love and admiration and remembrance. Your old beau, Crown." There must have been almost half a century between their ages.

This particular quality in Frank Crowninshield's character was perceptively brought home to me in a letter I received from Tallulah Bankhead after his death. (She adored him and was also one of his favourites.) She ended her letter: ". . . and he knew that despite his age and your youth, there were no years between you." It was quite true. He was precisely the same toward anyone who aroused his curiosity or interest—whether the person was twelve or eighty, simple or complicated, famous or obscure. This gave one the feeling that he himself was strangely ageless.

The much-heralded Crowninshield manner was studied and its style was rococo, but he had true quality of spirit. His personal refinement and lightness of heart were constant and swift-flowing. The last time I saw him was Christmas Day, 1947, in Roosevelt Hospital three days before he died.

He was still sufficiently conscious to ask me why I was not yet rehearsing in a play for which he knew I had been engaged. I assured him that rehearsals had merely been postponed a few weeks because our star, Jane Cowl, had broken a leg. With but seventy-two hours left in his own life, he became full of affectionate concern for Miss Cowl, his close friend for many years. When I told him that a truck had presumed to bump into that majestic lady on 44th Street, he dictated the following telegram: "This fatal fascination you have for men dear Jane extends not only to truck drivers but also to your oldest surviving admirer. Devotedly, Crownie." It was the last wire he sent.

My favourite of all the Frank Crowninshield stories concerns the speech with which he introduced the spectacular aviatrix Amelia Earhart to the members of the Dutch Treat Club. To me, this anecdote captures so much of the kaleidoscopic Crowninshield spirit. It has his gift for rising to an occasion, his elegance, his panache, his mischief, his gentle yet satanic charm: "Gentlemen. Once upon a time, there was a little coloured girl named Eliza who died and went to heaven. She was met at the pearly gates by St. Peter who said to her: 'You're in heaven now, Eliza, and you're an angel in good standing. Go and pick yourself out a nice pair of wings.' So Eliza did, and in no time at all she was flashing about doing arabesques and entrechats and I don't know what all. She became, in fact, so confident that presently she thought she'd show off a bit before God. Now God and His Son were seated on Their golden thrones enjoying an afternoon nap—when Eliza came zooming into view. God awakened and watched her in mounting astonishment. At last He shook His sleeping Son and exclaimed softly and reverently: 'Jesus Christ, can that girl *fly*.' Gentlemen . . . Amelia Earhart."

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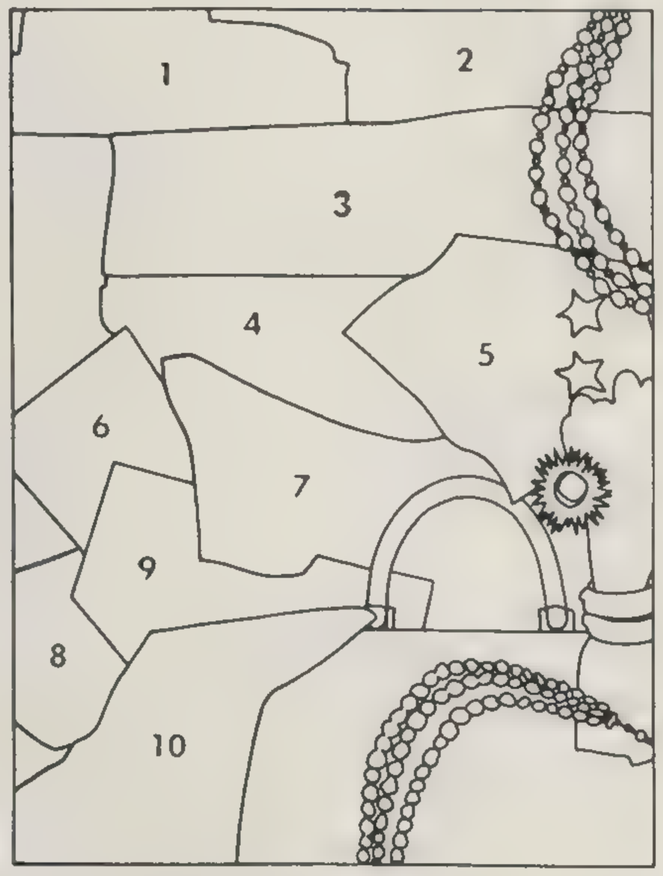
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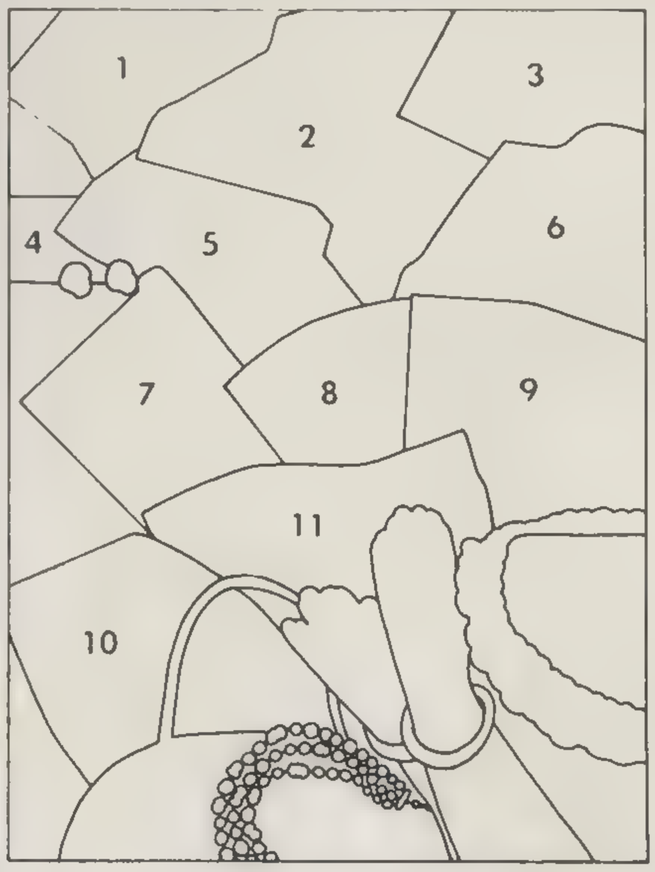
Fabrics future, mapped out here

(Details about pages 74-81)



THE REDS

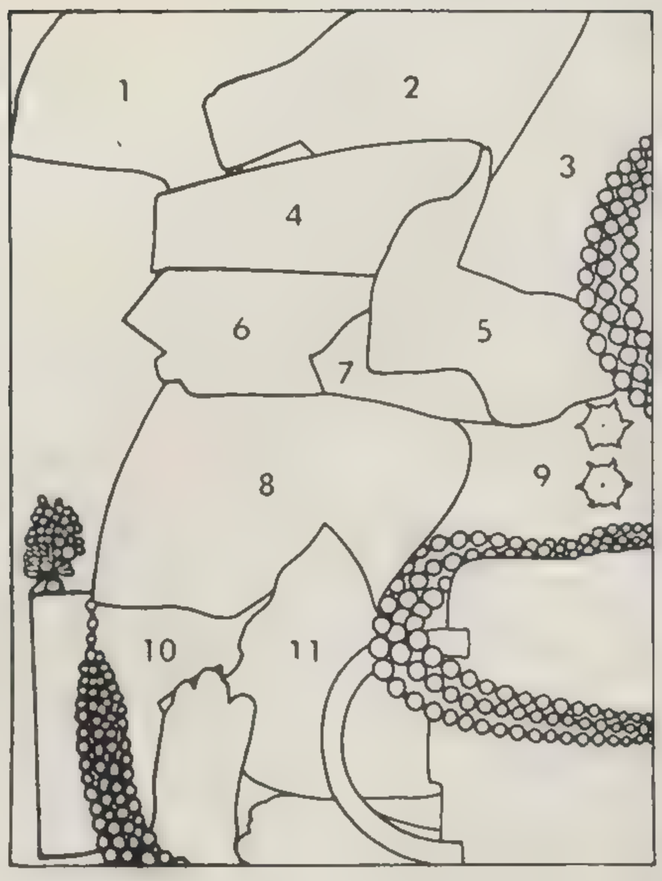
1. Wool chinchilla cloth is back, with a new spongy texture—non-bulky, smooth. Clay-red coating by Milliken.
2. Now in the limelight: warp and woof—the weave of the fabric. Here, a basket-weave of Corval-and-Arnel by Ameritex.
3. For autumn coats, a bright plaid tweed of Orlon-and-wool by Lesur.
4. Newly important: knitted herring-bone. Here, Alamac Thalspun jersey of Orlon-and-wool.
5. In burnt wine—one of the new tawnier reds—a double knitted wool jersey fabric by Heller of Paris.
6. Open-weave wool coating, red with black's added dash. By E. Y. Johnston (sold through Chantal Fabrics).
7. Red at maximum voltage—autumn's true bright red. Wool coating: Rodier.
8. Cued to the new softness in fabrics: deep, brushed-wool coating by Anglo.
9. To note here: more warp and woof news, a waffle-weave wool coating by Stroock.
10. In tawny, ceramic red, this Ban-Lon warp-knitted fabric of Chemstrand nylon; by Riordan.



THE GREENS

1. Green and black (black-plus-colour is taking over clothes-territory from unrelieved black): of Celanese acetate and Avisco rayon, a Folker fabric.
2. Definitely non-muddy: decisive-green wool coating by Bellaine.
3. Wafer-thin wool crêpe (wools range now from thin to thick-as-fleece) in a foresty green; by Einiger.
4. Green silk, a tiny, waffle-y, petit-point weave by Chardon-Marché.
5. For autumn suits, a green and blue plaid of Orlon-and-wool, by Stevens.
6. Wide-wale cotton corduroy, fern green: by Crompton.
7. Wool plus fur makes a silkily smooth suit fabric; by Hockanum.
8. Pointillist mix of blue, green, and grey: wool coating by E. Y. Johnston (sold through Chantal Fabrics).
9. Wool, with a light sifting of reindeer hair; by Strong, Hewat.
10. Small black check on green; the fabric, wool and fur fibre, by Anglo.
11. Glen plaid wool, a crosshatching of dark and light greens; by Len Artel.

THE BROWNS



1. Anticipating autumn coat-weather, a giant hound's-tooth check; the fabric, wool-cotton-and-reindeer hair, by E. Y. Johnston (sold through Chantal Fabrics).
2. Knitted herringbone—in for a big season: of Orlon-and-wool by Fair-Tex.
3. Silk serge in one of the new, warmer browns; by Maxwell.
4. From the tawnier end of the brown spectrum, Kodel-and-rayon by Fabrex.
5. Feathery Paisley print on taupe basket-weave wool, by Onondaga.
6. Black-and-brown wool tweed with a new smoother texture; by Forstmann.
7. Creslan-and-wool coating in a colour verging on gold: Ria Herlinger.
8. Brown-and-black wool tweed, a deep, soft coating by Max Gross.
9. On the taupe side (a good side to be on) mohair-wool by Dumas-Maury.
10. For coats, smoky-brown wool with a pebble texture; by Hockanum.
11. A new knitted fabric follows the trend to smoother surfaces. Here, Alamac Thalmatte of Orlon-and-wool.

THE PURPLES



1. For city coats, deep violet—an open weave wool-mohair fabric by Lesur.
2. Deep-tufted chenille coating, soft as moss, the fabric a blend of Acrilan, wool, and cotton; by Ascher.
3. Destined, perhaps, to become one of the new long-stemmed dinner dresses: mauve velvet of Du Pont nylon; by Martin.
4. New this autumn: prints on white basket-weave wools. Here, a wool, rabbit's-hair, nylon blend: Len Artel.
5. In deep plum tones, a plaid wool suiting by Fortsmann.
6. In tune with the trend to smoother fabrics: for suits, a greyed-mauve mousseline broadcloth of worsted-and-nylon; by Blin & Blin.
7. A heathery mix of amethyst and green—colours frequently seen together now: knitted wool, a Fuller fabric.
8. One of the new black substitutes: black plus a warm, lightened purple. Wool tweed ottoman by Jacqmar.
9. In deep mauve, a light, lacy, almost sheer knitted fabric of Zefran; by Chadwick.
10. Two important fabric cues this autumn: printed velveteen; soft, misted tones. Cotton velveteen by J. L. de Ball.
11. Autumn coat-plaid, wool in dark tones threaded through with amethyst; by Max Gross.
12. One of autumn's sheer wools; amethyst and brown plaid by Bellaine.
13. Wool fleece coating in a delicious blue verging on mauve; by Worumbo.
14. Violet wool suiting by E. Y. Johnston (sold through Chantal Fabrics).

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VINEGAR AND SUGAR—THE NEW CUT-FLOWER DIET

Changed water chemistry, plus common sense—in this guide to keeping flowers fresh

BY LUTHER GREENE

EDITOR'S NOTE: *Once a theatrical producer who gardened only for fun, Luther Greene became, a few years ago, a full-time designer of gardens, parties, and other flowered diversions. He works out of his attractively cave-like flower shop, a subterranean apartment off Sutton Place in New York.*

In the Peabody Museum at Cambridge, where Harvard keeps its famous collection of glass flowers, botanically perfect, I once heard a woman say, with the knowing air of one wise to the world's small deceptions: "Of course there's some secret to preserving them."

Although almost everybody, save that woman, is in on the glass-flower mystery, not everyone knows the rather simple procedures necessary to the preservation of real flowers. By doing the same things that most florists do, anyone can extend the house-life of flowers—roses to ten days, chrysanthemums to three weeks, greenery to six or eight weeks. Some of these procedures are based on common sense; others, on recent research in American universities. (Among the first to develop the idea about altering the chemistry of tap water, for instance, was the University of Illinois.) Here—the plan, step by step, plus a list of what's needed.

1. *When flowers arrive:*

As flowers come from their wrappings, they should be checked for damaged petals or leaves. Each stem needs a fresh bias cut from a sharp florist's knife, plus—if the stem is thick—a two-inch split. Bark-covered stems—lilac, magnolia, camellia—should, in addition, be stripped of their bark for two inches.

After the blossoms and top foliage have been wrapped in foil (rather tightly, if the idea is to retard further opening), the flowers should be plunged to their necks in deep buckets of warm (about 110°) tap water. Because air bubbles block the flow of water through the stems, the water should stand a few minutes before the flowers go in. The buckets should then be left in a cool, dark place for at least two hours.

Greenery may be prepared by stripping and splitting the stems for two inches, giving each a fresh bias slice with the clippers, and immersing the entire mass in cold water for two hours. (The leaves are then sponged dry.)

2. *Mixing the water:*

As everyone who ever passed first-year chemistry once knew, the pH scale measures the acidity and alkalinity of a substance. Recently, when University of Illinois researchers applied the pH scale to the problem of keeping flowers fresh, they discovered that most tap water, testing at pH eight or nine, is disastrously alkaline for cut flowers. This imbalance can easily be corrected by adding, to each quart of tap water, one heaping tablespoon of sugar and two tablespoons of vinegar. The solution should then be tested with litmus paper and adjusted—a little more sugar, a little more vinegar—until the paper turns the reddish colour indicating a pH four or five, just the acid side of neutral. (An acid pH three is quite as harmful as an alkaline pH eight.)

After the water has been corrected, commercial plant food should be added to help prevent the bacterial growth which kills cut flowers. In foliage arrangements, meant to last for weeks, a few bits of charcoal—the kind used in barbecue fires—help to keep the water clean.

3. *What goes into the container:*

With almost mathematical inflexibility, water plus residue equals bacteria—which means that flower containers should be scrubbed scrupulously with detergent and ammonia. To hold flowers in place, florists now have—besides chicken wire and spiked frogs—spongy green Oasis bricks that feel, dampened, like wet sand, and hold most stalks firmly. Before any flowers go into the container, they should be stripped of foliage below the water line—again, to prevent bacterial growth.

4. *To keep the arrangement:*

Once made, the arrangement should be kept brimming with treated water, and given a frequent mist from a spray bottle. If a few flowers look wan anyway, they should be cut afresh, stripped of all foliage, and plunged to their necks in warm treated water. (Milk bottles do nicely for this first aid.) The blossoms should be sealed in foil, and the whole refrigerated overnight. Although the best temperature is 42°, anything from 40° to 45° will work.

This cold-storage treatment revives single blossoms or entire arrangements, and applies as well to keeping flowers for use days later. Roses, carnations, tulips, lilacs, and some other flowers may be held intact under refrigeration for as long as a week—good to remember should the right flowers come the wrong day.

Out of the refrigerator, flowers belong in the coolest, shadiest, least draughty place where they may be enjoyed—which is still, after all, the point.

For full equipment:

Sugar
Vinegar
Plastic floral buckets
Plant food
Charcoal; the kind used for barbecue fires
Thermometer
Aluminum foil or Cellophane wrap
Florist's knife
Clippers
Spray bottle
Floral clay
Chicken wire
Straight wire
Oasis bricks
Detergent, ammonia, sponges
Hydrion Paper "B"; to order from Micro Essential Laboratory, Brooklyn 10, New York

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BONWIT TELLER AND OTHER LEADING DEPARTMENT STORES AND THE LANCOME SALON AT JACY OF PARIS AT THE WALDORF

ARTIST'S HOUSE

(Continued from page 136)

On the back porch's Saint-Exupéry table, or, in the summer, out by the swimming pool's terrace, lunch is simple at the Lamotte house. Without any more accompaniment than slices of cold meat and a carafe of red wine. lunch might be just a green salad, prepared with variation in ingredients but not in basic rules by the salad chef. Mr. Lamotte. First he mixes his dressing, wine vinegar, Wesson instead of olive oil. and. from the salad garden outside his studio. a choice or a combination of shallots. chives. chervil. tarragon, and parsley. He bones the lettuce of its spine. Then each separate leaf, thoroughly dried, goes on top of the dressing and gets tossed, with Mr. Lamotte's special verve. at the table. with different accessories—hard-boiled eggs, tomato, avocado. The tossing procedure, according to the painter, is half the battle. He has a French slogan that, roughly translated, says, "A well-tossed salad is one that is already half-digested."

At dinner. the Lamottes have hors d'oeuvres at the table as a first course. These include two basics that they like: potato salad and hot salami. The balance comes from a file of Lamotte favourites. some of their own invention. Frankfurters, cut up in French dressing with herbs. Hot crab, which combines crabmeat with. among other things, scallions, cream, butter. Worcestershire Sauce, dry mustard, bread rounds. Cold. cubed boiled beef with sweet red onion, vinaigrette. Herring Lamotte, a two-day production: herrings put in milk to "swell" are drained of the milk after 24 hours. then re-milked for another day. Drained again, a layer of herring covers the bottom of a crock, then a layer of onion, of carrots, of bay leaves, then herring again. Over this only olive oil is poured.

Almost as much as his steaks, Mr. Lamotte delights in presenting what he has named *Lamb Chops à Cheval*. Having broiled double loin chops he then stands them boneside up, like a rib roast, as a centrepiece on the table. In each chop's little pocket he inserts mushroom caps, and, between each chop, for insulation and decoration, generous parsley bouquets.

Here. a Lamotte steak night menu that might also apply on a *Lamb Chops à Cheval* night:

HORS D'OEUVRES

STEAK

NEW POTATOES
Sautéed in butter

HARICOTS VERTS
Blanched first, then sautéed with onions

SALAD

CHEESE
Reblochon or Camembert with French bread

MOCHA MOUSSE

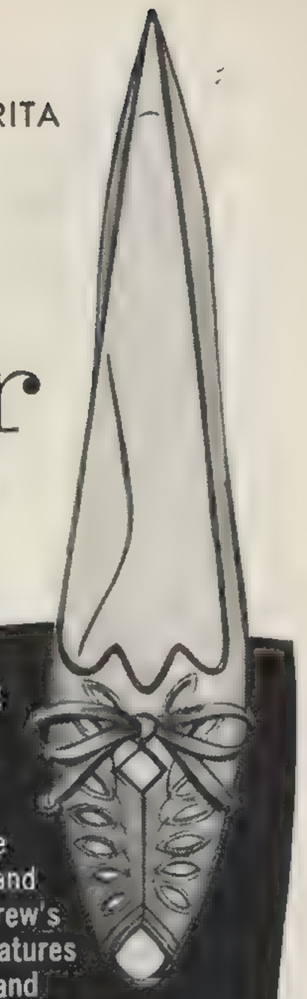
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Made by Mrs. Lamotte

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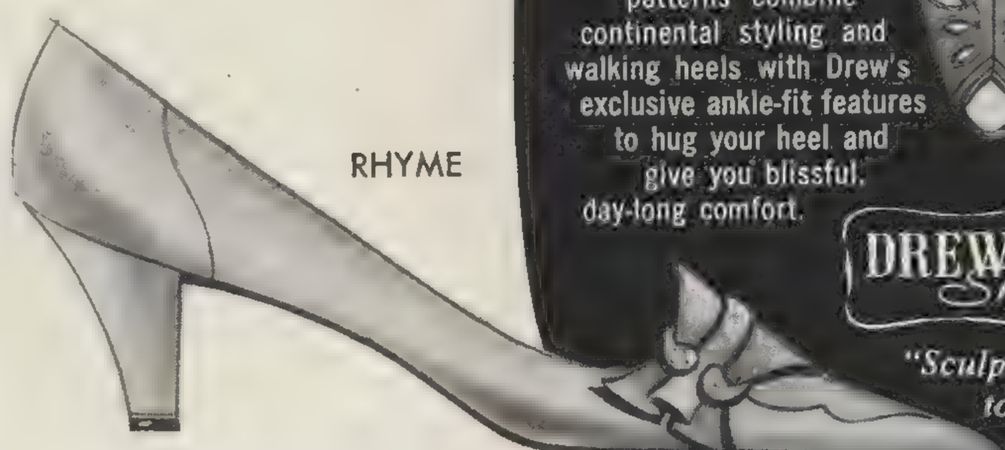
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PARIS FASHION NEWS

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and first of the U.S.A. copies of Paris clothes

Look for both September issues of Vogue—
the only fashion magazine published twice a month

A Thai writes about Thailand

EDITOR'S NOTE: *Mrs. Somsri Sukumalnand, supervisor of the Home Economics Department at the Technical Institute in Bangkok, Thailand, also runs the fashion pages of a leading women's magazine in Bangkok. Here, Mrs. Sukumalnand, who studied at the Drexel Institute of Technology in Philadelphia, and at the Traphagen School of Fashion in New York, shows how history and foreign influence have affected her country's dress. Because of the recent Royal visit here, Mrs. Sukumalnand, one of Vogue's subscribers, sent these sketches and this article which she wrote in English to tell us about her land.*

BY SOMSRI SUKUMALNAND

THE LAND. Thailand is a country on the mainland of South-East Asia, right in the middle of the Indo-Chinese peninsula. The total area is roughly 198,247 square miles.

THE PEOPLE. The people of Thailand are called the Thai, which means free. The inhabitants of Thailand are composed principally of three main ethnic groups of people, the Thai, the Austronesian or Indonesian, and the Mon-Khmer. Through the process of time and vicissitudes of history these people, and to a lesser extent the Southern Chinese who have migrated into the country, have intermingled to form the present population of Thailand. The Thai of Thailand were known as Siamese until 1939 and from 1946 to 1949, when Siam became again, officially, Thailand.

THE HISTORY. Before they migrated into Thailand, the Thai had lived, within historical times, in Southern China. Through pressures and other historical causes they migrated gradually and in different times and directions into the Indo-Chinese peninsula. At first they settled themselves in what is now the northern area of Thailand, in many small states ruled by their chiefs or kings, and finally formed the kingdom of Thailand.

THE GOVERNMENT. Before 1932, the government of Thailand had been an unlimited monarchy. It was later changed into a constitutional monarchy. By virtue of the constitution, the supreme power rests with the nation, and the king at its head exercises the legislative power by and with the consent of the national assembly.

THE LANGUAGE. The Thai language, in so far as it is known factually, has words in its original form of a monosyllabic type not unlike that of the Chinese. Each word is independent and complete, admitting no modifications as do the inflectional languages.

THE COSTUMES. The Thai costume has been changed and varied according to the historical background which can be summed up as follows:

In the thirteenth century, Central Thailand passed from the rule of the then decaying Khmer Empire to that of the Thai, which became the first kingdom of Thailand.

Under the influence of Khmer and Indian culture, the Thai women adapted the sari for their costume. The top consisted of one long piece of cloth three yards long and around twenty-eight inches wide winding in such a way that one end dropped from the left shoulder. The skirt was made of a four-yard piece of material, pleated in the front and secured with a belt. The hair, piled up high, was decorated with fresh flowers. At present, this style serves as an evening costume or formal wear. A fitted-bodice blouse may be worn under it in daytime. The material ranges from plain cotton, to silk, silver, and gold lamé, usually with border design.

Since 1350, Thailand had always been at war with Burma, a neighbour, and thus, women needed to look like men in order to be able to help the fighting, or even when they did the household chores. The skirt part was completely changed into "a trouser look." The top still consisted of a piece of cloth, but shorter and had the halter effect surprisingly similar to Western beach clothes. The hair was cut short like that of men. At present this kind of costume may be seen in the country when women are at work, especially when pounding rice.

In 1782, the Thai had Bangkok as their capital ruled by King Rama I of the present dynasty. Though free from war, the women retained their trouser-like skirt, but wore it with the piece of cloth—usually knife-pleated—dating back to the very early period.

Not until 1867 in the reign of King Rama IV (known as King Mongkut in *The King and I*) did Thailand get in touch with western culture. They adapted Victorian style of costume with fitted bodice and leg-o-mutton sleeves. They wore it with either their traditional pleated skirt or the trouser-like one.

Since then, western costumes have been accepted though traditional ones are used for some special occasions. Thai jewellery, much of it gold with diamonds, is intricately designed and beautifully made.



EARLY SARIS, BEFORE 13TH CENTURY.



EARLY TROUSER-LOOK, PLUS HALTER.



AFTER 1782, TROUSER-LIKE SKIRT, PLEATED "STOLE."



VICTORIAN SLEEVES AND TROUSERS.

THE POWER OF THE HOUSE YOU LIVE IN

(Continued from page 105)

a light calling for such pink cheeks and peridot silks as Veronese loved to paint. The public rooms of the villas were bright; in them a lunch party might last all afternoon, laughter never lessening. Some of the rooms, however, were quite dark, with only the suffused glow of a skylight. I noticed that the present owners had chosen these rooms—equivalents of the alcove in my room at the Hotel Stella—for their studios or small sitting rooms. It is not unusual to find Mediterranean people choosing to spend most of their indoor time in such dim rooms. A few hours in shadow counteract time spent in the bright sun: far more than the proportions, lighting must take into account the climate and the nature of the days spent outside.

The gayest house I know is on the west coast of Ireland, where the weather is bad for weeks on end as rainstorms scud in off the Atlantic. Unlike the other houses of the neighbourhood, which incline to be square and squat, it is almost incongruously tall, its height allowing for lofty windows which let in every bit of daylight. The walls of its rooms are whitewashed pale bright colours which catch and reflect the light. Outside, a thickly-wooded hill rises behind the house, the land in front falling away in a pasture with no trees to block the view or southern exposure. By the side of the house grows a bush of honesty, its shimmering leaves flashing white in the living-room window whenever the west wind blows. The owner of the house lives there alone during the winter months. Were the house dark, her spirits might flag. But her house has its own weather which defies the climate outside. Even at night this weather holds; an old-fashioned lamp, kaleidescope-coloured and oddly reminiscent of a Fabergé jewel, hangs in the living room to defy the rain and wind without.

Light and colour are difficult to suggest in words—not only because they are visual, but because they are the most personal of visual qualities. Two people who have seen the same dress in a shop can usually agree on its shape—a full skirt, long sleeves—but they may become testy about whether it was on the blue side of green or on the green side of blue. Because of this acutely personal perception of colour and light, it would be more than usually disastrous to prescribe what is right or wrong for someone's house—to hold someone to a fashionable orange when his spirit calls for rose; to ask pastels, bland enough for the most innocuous hotel, of someone whose every gesture calls for scarlet and black; to light a place bright as a ballroom for someone who wants a retreat.

The most flattering rooms are those of a light and colour which strike one as exactly right for their owners. (It goes almost without saying that fluorescent lights, bad enough in stores and offices where they turn the prettiest face to a sallow, haggard lump of lard, have no place in a house; one must not be beguiled into accepting, for its dubious technical virtues, a device that is inhuman.) The light and colour in a room should seem an expression, a kind of emanation of the person who lives there. Although I know that the owner of that high-windowed house in Ireland was warm and gay long before she came to live there, I can not in her house tell which one makes the other gay.

Five years have passed since I spent that winter at the Stella, six since I visited the Palladian villas. But I find myself thinking of those and other places I have loved more and more frequently as I watch, from my city window, the qualities of light and proportion, of humanity, become rarer all the time. Walking at night in the city, I see new buildings under construction. Abandoned for the night by their builders, they lose the scale that people give to architecture. Some seem monstrous honeycombs, rigid and rectilinear, in which Palladio's proportions could never be achieved. Others, seen from an unusual perspective, appear small although they are over twenty stories high; the still unsheathed warrens of rooms remind me of the slot-like walls of shelves in an old-fashioned shoe store.

But I am no shoe or shoe box; nor am I a bee that I can flourish in a hive. The place I live in, however modest, must have a shape that makes me comfortable in my own skin; room to be at peace in and room enough for my friends to feel at ease; light that is gentle and gay; and, finally, a domesticated obligingness, such as the Stella had, promising that the place will follow my ways.

WHAT ONE CHANGE CAN DO FOR YOUR LOOKS

(Continued from page 73)

they can change your looks about as quickly as lipstick, do more than black in the flattery field and they're every jot as wearable. . . . For blondes who have somehow—by sun or miscalculation—become too blond, veering into the fluorescent look, there is no better news than the golden brown tints that are about now. They have the double advantage of suggested blondness and easy maintenance; however, based on the word of women who have tried them, they may take a bit of getting used to. It's only when compliments begin to flow that relentlessly golden girls realize the beauty lift that goes with blander colouring. Conversely, deeper nutmeg browns sometimes save the beauty life of brunettes who cleave too fondly to jet because they had jet locks at nineteen. It pays to compromise. . . . For any woman in the market for a fast, subtle change in looks that involves nothing more than a bottle of something, there is a comforting new lot of powder bases. Liquid and delicate as cucumber juice, they all have in common the surprise fact of looking beige and murky in the bottle; curiously, the way they look on the skin is fair and glowy. So far no one has adequately explained to us the scientific and artistic principles at work, but the demonstrated truth of the matter seems to be that natural skin tones are heightened. And the fashion boon is that these new pepped-up shades look especially well with the deep, slumbrous colours of many of the new clothes since they produce a warm ivoried fairness rather than an interesting, but sometimes difficult, snowy pallor. . . . More fashion changes to check in this issue: Shapes have gone so free and easy that suits and dresses have a whole new stance, and some new underpinnings are in order for most of them. Details, page 122. . . . Low-heeled opera pumps are still walking strong in the suit picture. . . . And accessories in unexpected colours are the ones suddenly most useful; see pages 74-82. . . . In summary, it's no season to rest on last year's laurels; there are too many fresh ones rocketing along with a power of allure.



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The new autumn slip-shape for fuller skirts



To wear with the new soft-skirted, often bias-cut fashions: slips with more skirt-flare, in fabrics with more body. Sketched here: an 8-gore slip, smooth to hip-level, flaring to a hemline lightly stiffened with a lace-appliquéd border. About $15. A matching flared half-slip has a fitted waist, zipper closing; about $13. Both by Eve Stillman of beige nylon taffeta with ecru Alençon lace; at Bonwit Teller.

EVELYN MARCIL

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